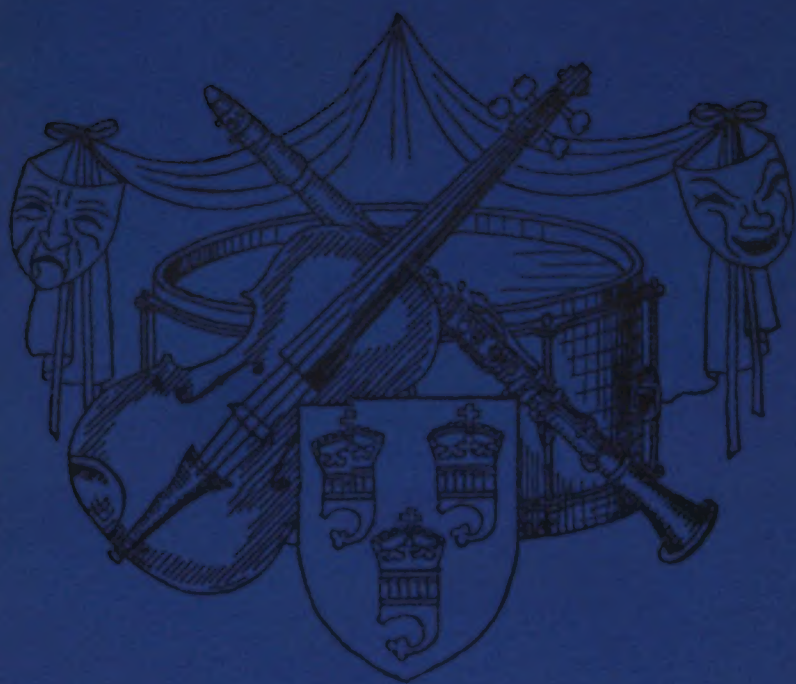


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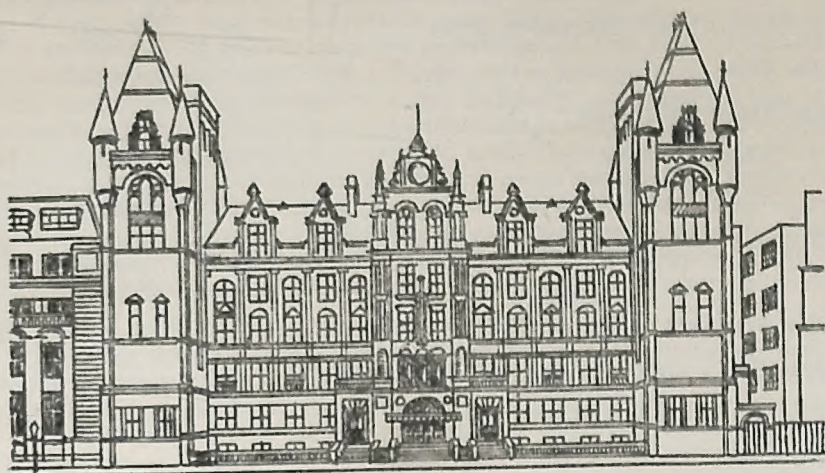


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Gillian Ashby

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"The Letter killeth, but the Spirit giveth Life"

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DIRECTOR'S ADDRESS

CHRISTMAS TERM, 1957

IT is a great pleasure to me to welcome you all to College. After the relaxation, change and rest of a holiday, it is good to have an opportunity to start afresh. Every beginning calls for renewed enthusiasm, and greater effort ; the start of a new day, a fresh term and another year, they all bring hope and encouragement for the future. Naturally a wise man will profit from past experience, but it is foolish to brood on past mistakes. Rather be advised to concentrate on what is to come.

At each stage in life a goal should be fixed. Yet circumstances change and opportunities vary, consequently these stages should not be fixed irrevocably, but made adaptable according to the needs of the time. For example, every student must first be determined, and work to become a good all-round musician, well grounded in the fundamentals of his art. That means not only developing a fine technique and interpretation in practical subjects, but also acquiring a theoretical and historical knowledge of a commensurate standard in order to apply these matters to practical work. Also constantly training the musical ear to make it more sensitive, forming the habit of thinking in music, absorbing it, cultivating sight reading and sight singing and gaining an ever quickening response to all things musical. There is plenty of scope in all this, and opportunity for elasticity of both method and approach.

In the study of music try to avoid short cuts on the one hand, and on the other resist the temptation to specialize too early, more especially if one particular talent shows itself at the beginning. There will be time enough to concentrate on the particular when a sound general musicianship has been acquired. Remember it is not possible to become a first-rate pianist for example without first becoming a first-rate musician. In these days of over specialization it is a common fault to give a label to a musician by saying Mr. X is a first-rate pianist or composer or what you will, and even limiting him still more by saying he is a fine Bach player or something of that sort. I always remember Harold Samuel complaining to me that he was thought of only as a Bach player, when all the time he knew that he could play Mozart and other composers equally well and some even better. Speaking of my own experience, I am still dubbed an organist in spite of the fact that for at least half my lifetime I have not been a practising organist. A label does a great disservice to a musician, because it is apt to limit his activities instead of widening the scope of his usefulness to his art.

At the risk of repeating myself, from experience I find it is essential to insist on the need for all students to have an all-round musical training in foundational work. So many try to run before they can walk. The sad thing is that such a method sometimes comes off at first, like a beginner's luck at golf. For example it is possible to impress those who have little or no discernment with a showy concerto. But do not be deceived ; scamped detail, poor control of tone and technique and a weak understanding of the finer points of playing will show themselves ultimately. The whole difference is between the amateur and professional approach. Defined briefly by the late Sir Percy Buck, it means that the amateur practises until he can play a piece adequately once, whereas the professional practises until he cannot help playing it easily and well every time. The latter is therefore free from technical anxieties and consequently is able to concentrate wholly on the subtleties of interpretation.

Similarly with writing music, seek first simplicity and intelligibility. There is no virtue in being complex for its own sake, or writing unintelligible music and blaming the listener if it is not understood. Every efficient craftsman knows that it is far more difficult to write a simple yet memorable tune, and present it suitably, than it is to construct a movement on complex formulae.

As time goes on each artist needs to develop a dual personality, being both a creator and a critic simultaneously. If he seeks perfection both these sides should be balanced, and, as far as is humanly possible, remain so. Presupposing he has achieved a fine technique, as a creator either in performance or in composition, he must be filled with the burning fire of enthusiasm and use it to radiate the love that he feels for his art as evinced by the work presented. At the same time he must be a cool, calculating and discerning critic, able to assess his own contribution objectively and dispassionately. The problem is to keep a satisfactory balance between the two. If either the one or the other is carried to excess the artistic result is disastrous. An excess of zeal and an overdose of emotion uncontrolled by self discipline and sensitive criticism can so easily ruin a performance. On the other hand an excess of self criticism can well result in sterility. In the history of music examples can be found when the balance has been upset. Instances can be cited not only of individuals but also of tendencies of certain periods of musical history. A full blooded highly charged romantic period gradually wears itself out, and is usually succeeded by a desiccated, cerebral and experimental time of reaction. In the individual this is typified and symbolised as the everlasting struggle between the head and the heart, between reason and emotion. Fortunately when the balance has been lost, a swing of the pendulum brings it back again, and the balance is regained for a time before the whole process starts afresh. It is a problem every artist faces over and over again in his lifetime, and so he needs to be vigilant and honest with himself at all times.

In conclusion I want to mention one or two domestic matters. Dr. Arnold Smith and Mr. Eugene Cruft left at the end of last term, having reached the retiring age for Professors. Both have given loyal and valuable service to the College, and we thank them most warmly. Dr. Smith has had a long connection with the College as a student, a scholar and for many years a professor. He has now gone to live in Devon, and having lived there myself I am sure he will enjoy his stay in that lovely part of the country. Mr. Cruft was also a scholar at the College, and joined the staff later in his career. I have always been grateful to Mr. Cruft for the help that he gave me with the orchestra, when I was given the honour of organizing and conducting the music for the 1937 Coronation. We hope that both Dr. Arnold Smith and Mr. Eugene Cruft will have many years of happiness in their retirement, and it will be a pleasure to see them whenever they find opportunity to visit us.

The sudden death of Miss Kathleen Cooper at the end of last term brought sorrow to all her friends and pupils. She had been connected with the College for a long time, having studied here and deputized before joining the staff. She was devoted to the College and we shall miss her. Our memory of her will remain.

We mourn the death of Albert Sammons. He was a natural born violinist, who achieved international fame. He will be remembered not only for his fine playing of the Elgar violin concerto, his orchestral and chamber music playing, but also for the devoted and outstanding teaching

work he did at this college. He had a lovable personality, and kind and cheerful disposition, which were appreciated by and brought happiness to his pupils and friends. Fortunately his work will live on through his pupils.

The whole world of music mourns the death of Sibelius. Our connection with him was that many years ago he was made a Fellow of this College, and many of his compositions have been rehearsed and played here. He was undoubtedly a great composer, and his finest compositions have enriched the repertory of his period. Through his works he will yet live.

Finally it is a great pleasure to welcome those professors who have recently joined the staff, and we hope that they will be happy in their work.

MUSIC IN CEYLON

By MEGAN GODLIEB

A FAIRY dream come true was my happy experience when I had the opportunity of studying at the Royal College of Music, London. After an exciting sea voyage of over 7,000 miles I came to London with the same eagerness as Dick Whittington. But I was not disappointed. The seasonal changes delighted me, especially the miracle of snow, the lights, the crowds, the theatre, the ballet, fascinated me. But what thrilled me most of all was the wonderful opportunity of hearing and learning "music" in its wider sphere.

I come from Ceylon, a little tropical island situated to the southern tip of India. An island with an ancient history and culture, and a population of nine million. Due to over 350 years of foreign rule by the Portuguese, Dutch and British, the island is very westernized.

In the urban areas English is the language used for education, business and other purposes. The form of dress is Western for men—women, too, wear frocks or the sari—six yards of cloth wrapped gracefully round their bodies. People in urban areas live much the same way as folk in England do. But in the rural areas they live simply, working as farmers or as labourers on the large plantations. Some work at a particular cottage industry, like woodcarving, pottery or wicker work. These folks retain their form of dress and age-old customs and traditions. The island is mainly agricultural, the chief industries being tea, rubber and coconut.

Western music and singing are taught in most schools in the cities. The Trinity College and Associated Board examinations are held annually. These are very popular; and much abused I fear, for there is a particular examination mania and few learn to love music for its own sake.

There is an enterprising local orchestra that is making a valiant effort. A local light opera group that is at present doing the "Gondoliers." A music society that meets once a month where local and visiting artists perform. A Philharmonic Choir with Vaughan Williams as patron. This choir sang the "St. Matthew Passion" with Peter Pears while he was here *en route* to Australia. A church music festival occurs each year—encouraging an interest in choral music. Regular radio programmes both vocal and instrumental are supported by local and visiting artistes, and the radio I feel is one of the chief mediums for the encouragement of local interest in Western music.

Occasionally we are fortunate to have the opportunity of hearing a visiting artist like Claudio Arrau or Luigi Infantini, and when an American orchestra visited the island they were given a tremendous welcome. But the percentage of folk appreciating Western music is negligible—for the island has a music of its own.

There is a legend that an ancient king of Ceylon called Ravara, carried off from India Sita, the beautiful wife of King Rama—and that Ravara had an instrument akin to the violin. This shows us that musical instruments were used in ancient Ceylon. Most of the instruments used in the National Orchestra are drums which can be tuned to scale. There is a violin that one plays seated. Cymbals, triangles and flutes are also used. There are many types of drums which are played to the rhythm of "Vaunam." A "Vaunam" is a verse which describes the movements of various animals, such as an elephant, rabbit or eagle. This is used in ballet. The dance always starts in slow motion and is brought to a climax in fast motion. The particular verse is sung in the background, while the cymbals keep tune. The drums are played with great vigour with the palms of the hands, giving the rhythm.

The "Jala Taranga" too is used in the National Orchestra. This is a series of cups (in which water is filled to scale) which when struck produces its own music. An instrument called a "Bata Nalava"—something like a flute—is used too. Many of the instruments comprising the National Orchestra are of Indian origin.

Song and folk dances form the main music of the island. Places of worship like temples have no music other than the drums and flutes which are used on days of special significance or when conducting the yellow-robed priests in procession.

The folk dances of this island are many. There is the pot and flower dance, done with great beauty of movement and rhythm by gaily dressed girls—with flowers in their hair and bells round their feet. The stick dance is done to the accompaniment of drums and cymbals by little boys, normally in processions like a "perchera," when gaily caparisoned elephants, and dignitaries of the temple together with priests, are conducted round the city in great pomp and pageantry.

Songs are sung by peasants or farmers to scare away animals as they watch over their fields at night—and also to keep awake. Women sing while they harvest the paddy—or when transplanting, as the folk in the Hebridean islands do. For all these songs one has the accompaniment of cymbals and drums. A typical drum used is called the "Rabbana"—a low type of one-sided drum under which coals of fire are placed to heat the hide. This is played with great vigour by groups of men and women—often round one large drum or several small ones. They play with the palms of their hands.

A folk song that has fascinated me from the time I was a child was the "Sirpada"—a song sung while driving bullock carts. These large carts carry heavy loads of copra, rubber and wood. Often the carter sings by night while on a long journey to keep himself awake. When a number of carts proceed in a line each carter sings one verse, and the bulls walk to the lilting tune while the little silver bells tied round their necks tinkle an accompaniment.

With the advent of independence there has been a resurgence of nationalism in art, religion and culture. So far the accent has always been on things Western, but now there has been a swing of the pendulum and prominence is being given to everything national. To national music

too—by the radio and the education department ; in film, theatre and drama. There are some who say that perhaps in another fifty years anything western will be forgotten. There is no scope for western music here they say. I wonder. For wherever a little girl is born into a middle-class family that can afford a piano, she is taught to play the instrument. It is considered an asset, and even where marriage is concerned I am told that preference is given to one who can play the piano !

Till quite recently English has been the medium of instruction in schools in urban areas. But now a drastic change is taking place and the vernacular will be the medium. This means that the teaching of western music becomes difficult. I have a few pupils whom I teach in the vernacular. It is possible, but tiring ; and one obviously gets into difficulties over the theoretical part of it. Due to western influence some of us have possibly forgotten how to appreciate what was ours in an endeavour to ape the West.

Perhaps to western ears the music of our little island may not be music at all—in fact, even to me it sometimes sounds weird and strange. But it is a way of expressing in sound what man feels within him, and surely that is the essence of music—of any art—no matter from which country it may come.

CARL CZERNY

1791–1857

By ARTHUR ALEXANDER

TO most young folk practising the piano, the name of Czerny doubtless conjures up the vision of a hateful ogre filled with detestation of all children. Yet, this is far from being the case—to them, as to everyone else, he was invariably kind and sympathetic. An amiable bachelor, without relatives, he was encouraging and helpful to those about to make music their career, and at his death he left a considerable fortune to the Vienna Conservatoire and to charity. Despite this, rueful memories of one's earliest hours at the piano return. That thin volume of the easier studies and exercises—two or three lines each—the teacher's pencilled date (was it that of the commencement or that of ordained completion ?).

Analagous to the slogan of a well-known firm, one was told : "Czerny is good for you." In some hazy and unexplained way, one gathered that Czerny strengthened one's fingers, and so one went on mechanically, with many a glance at the clock. It was much later that one learnt that strength of finger depended on the type of attack used, and that technique properly explained dispelled any idea of clock watching. Meanwhile, sprinkled amongst one's other pianistic activities came the Velocity Studies, The Art of Dexterity (I well recall the one in Bb "en carillon"), and later, much later, the formidable Virtuosity Studies.

No-one has written more notes for the piano than this outstanding pedagogue, and his opus numbers (many comprising 50 or more pieces) extend almost to 1,000. These comprise, besides innumerable works for the piano, with or without other instruments, twenty-four masses, four requiems, symphonies, quartets, and even operas (a Czerny opera seems utterly inconceivable). So indefatigable was he, that he wrote frequently at four or five desks at once, walking from one to the other as the pages dried. On one desk, perhaps a book of studies—on another, a new symphony—on a third, an edition of Bach (one regrets this !), or a collection of folk-song arrangements—on desk four, a duet transcription

of a Beethoven symphony, possibly, while on the fifth desk, perhaps an operatic fantasia (there are some eighty of these). Upon one occasion he arranged two Rossini overtures for eight pianos, thirty-two hands !

From such a terrifyingly vast output one hopes that, maybe, something of musical worth will emerge ; and this, indeed, is the case ; for by patient research can be discovered a number of charming and quite romantic short pieces—not exactly original but in the idiom of the period. The twelve Preludes and Fugues, Op. 400, are of sterling quality, but they are so often spoilt by continual thickness of texture, a lack of rests and breathing spaces, and so many dying plagal cadences of faded dreariness. Yet two of the preludes, in particular, contain most expressive music, not without its effect on Chopin. This reminds me of my delight in discovering, in one prelude, the first appearance of the first two bars of the Trio of Chopin's " Funeral March." This phrase becomes the subject, at a shockingly jaunty pace, of the fugue which follows.

One factor has long puzzled me regarding our friend—the strangely inconsequent manner in which, for many of the studies, he directs that various short sections should be practised perhaps ten, twelve, twenty or twenty-five times each. Has this some mystic significance ? And his metronomic indications are positively alarming. Czerny is, surely, the first of the now large army of pianistic speed fiends. This was in great measure due, of course, to the light action of the pianos of his day. Nowadays, there are few pianists capable of playing the advanced studies at the break-neck speeds indicated ; and for a piece of sustained " bravura," I would recommend the Toccata, Op. 92, a work that was obviously in the mind, if not the fingers, of Schumann when he wrote *his* Toccata, Op. 7. Another Toccata in the same tradition, but easier, is that by the now forgotten Onslow.

Czerny visited London in 1837, playing a *Fantasie* with orchestra of his own. To celebrate the accession of the new Queen he composed half, a dozen sets of variations on the National Anthem. He covered practically the complete gamut of pianoforte technique, and composers from Chopin and Liszt to Liapounow remain heavily in his debt. Even Liszt only occasionally surpassed the technical difficulties of some of his mentor's work. One recalls, for example, the fearsome " presto " chromatic scale in tenths for R. H. alone to be found in his contribution to the " Hexameron " Variations on a theme by Bellini, which Liszt so ingeniously welded together, and which Chopin enriched, like a musical flower in a desert of technical display, with a poetic Nocturne—no mean achievement upon such a vulgar and blatant theme. And I am, I think, correct in stating that Czerny was the first to write for the L. H. alone.

Alas, had but the gods endowed him with the gift of poetic imagination, what a wealth of music might we have had. Yet of many others of his time, so technically accomplished, could the same be said—such men as Hummel and Cherubini, for example. Still, a man who was a pupil of Beethoven (who at one time thought of living with Czerny and his parents, so congenial did he find their home life) and was, as I have said, the teacher of Liszt, cannot be casually dismissed (*en passant*, one feels the Czerny family had a lucky escape—there could be few who would welcome poor Beethoven as lodger). And there lived almost into our own day, a very distinguished Czerny pupil, Theodor Letchetizky, himself the teacher of many fine artists. No, the day is yet far distant when the aspiring pianist can afford to neglect the better studies of this kindly, be-spectacled and modest man.

A CONDUCTORS' COURSE IN ROME

By MEREDITH DAVIES

THE Accademia di Santa Cecilia, most ancient of Italian musical institutions, was founded in 1566 by Palestrina, with the title "Congregazione dei Musici di Roma sotto l'invocazione di S. Cecilia." It became the Royal Academy in 1874, and was last reconstituted under the Republic in 1955. It is a learned society (Elgar, Vaughan Williams, Beecham and Britten appear in the list of honorary Academicians), promoting lectures, conferences, etc., and by means of its professional chorus and orchestra (perhaps best known over here through operatic recordings) an international season of concerts with a star-studded list of conductors and soloists. In this activity it is without rivals in Rome.

The normal teaching of music students is carried out by the sister-foundation, the Conservatorio di S. Cecilia, but this is implemented by "Corsi di Perfezionamento," organized by the Accademia, subsidized by the Government, and devoted to different subjects—e.g. Composition (under Pizzetti), Violin (Gioconda da Vito) and Conducting (Fernando Previtali, resident conductor and artistic director of the Accademia). Foreign students can apply for Italian Govt. scholarships, awarded in this country through the British Council.

It is emphasized that this last is a course for conductors, and not a course in conducting provided for any who are interested. In other words, the Accademia is concerned at all points to satisfy itself that the student has the necessary qualities for a professional career. The entrance examination, to which candidates are admitted after providing evidence of their post-graduate status, is in two parts : (1) a *viva voce* examination on a score which has been prepared for three hours. (The candidates are confined each in a separate room with a piano : those who scorn its aid soon retract from their highmindedness under the impact of a neighbour whose score is apparently marked *allegro con fuoco e sempre fortissimo*.) (2) for those who have given an intelligible account of themselves and the music in (1), a rehearsal of the same piece with the orchestra on the following day. Since each candidate has a different piece, and the test-pieces are very much off the beaten track, the test is as valid as any one could devise. (The orchestra has a probably apocryphal story of the candidate who, unable to render "7 bars before M" and the like in convincing Italian, reduced them to distracted despair by his incessant "Da Capo.") The number of candidates admitted to the course is not prescribed, but recent figures are : '54—four, '55—one, '56—one, '57—two. It is a two-year course, taking place in the three months after Easter. At the end of the first session an examination is held, including the performance of a previously prepared work, to qualify for admission to the second year. The relative figures are : '54—two passed, '55—one, '56—none.

The course begins with theoretical teaching and discussion, stick-technique and the learning of scores. With three lessons a week, and much to prepare from memory, it is a strenuous time. The glories of San Pietro remain unvisited. One may resent at the time the necessity of memorizing so much, but the benefit cannot be questioned, whatever policy may be adopted later. There are of course different ways of conducting from memory ; one is to count the requisite number of bars and then address yourself in minatory—or at least provocative—fashion to trombones, cymbals, or what you will. Another is to sink into a trance,

disturbing your raptures as little as possible by movements which would commit you to the details of the score. Neither approach is encouraged by the searching direction of Previtali.

The works studied differ with each pupil. All suggestions are considered sympathetically, but works are preferred which demonstrate the teachable aspects of conducting. (The spectacle of a student taking a professional orchestra for a walk through the "*Eroica*" is unlikely to be edifying, nor will he profit much.) But the range is wide, and includes Bartok and Stravinsky. Unfortunately, although student singers must be available, the authorities do not include operatic work, which would be valuable experience. For three weeks or more the students rehearse with the orchestra, which assembles twice daily. Each student has at least one hour a day on the rostrum : in the first year he has the benefit of the Director in attendance at his elbow. (At least he learns to think twice before blaming the orchestra.) Second-year students are left to fend for themselves ; the situation is virtually in their hands, although the Director is somewhere watching, and will criticize afterwards. They have a programme to prepare for their diploma exam., which consists of various practical tests, as at the admission, and a public concert.

The orchestra responds to the situation in simple and direct fashion. They like playing the music for its own sake, and will give the student a serious performance when they think he knows his job. All orchestras are exasperated by certain habits in conductors : those who play through a work for no apparent purpose, who stop unnecessarily and offer advice which insults the musicianship of the players—on this course the student has the inestimable benefit of being told what they think, vociferously and unambiguously : it is up to him to retain command of the situation. If the orchestra is bored, the players discuss matters of greater interest among themselves : but, all in all, they play their part admirably, and go a long way towards equipping the student to meet the indulgent inspection, in which politeness conceals the scepticism, which will greet him later on.

The distinguishing feature of this course is that it is professionally realistic. One suspects that the authorities subscribe to the view that conductors are born and not made, and are attempting to provide, for those who are born, an opportunity of experience and criticism which is apparently unique in the world. It is clearly recognized, and by no means tacitly, that there is more to conducting than providing an elegant mime to musical accompaniment. Any student who by some defect or weakness (possibly not his fault) fails to demonstrate that he is potentially worthy of directing other musicians is unlikely to survive the first year. In his teaching, Maestro Previtali (himself an almost terrifyingly conscientious, devoted and hard-working artist) shows a tolerant wisdom. He supposes his pupils to be musicians until they prove otherwise. Matters of interpretation are discussed, but he does not dogmatize, much as he dislikes eccentricity. Individual style and temperament affect the movements of the baton—the point is, does it save or waste time ? A deep respect and sympathy for the orchestral player runs through all his teaching. (His own workmanlike efficiency in analyzing a score for rehearsal belies the view that Italian conducting consists of massaging the heart and crying "*Cantare, cantare.*") He is well qualified to teach : his previous post was conductor of Rome Radio orchestra,—probably the best symphony orchestra in Italy. There are grounds for believing that his hero is Bruno Walter : but whatever imitation there is has been adapted to serve the requirements of Italian orchestras. He is no less successful in meeting the viewpoint of students of many different nationalities.

ON TRIAL

By ANNE CASSAL

I FELT like a ten-year-old boarder. I had arrived by car with my parents who had gone to immense trouble to take the day off and help me into my new abode where I was to teach—or try to. We were greeted by the director of my department who led the way upstairs—what were my feelings when I discovered that my room was next to a dormitory! Then, after a thorough inspection of the school, I was left to myself and started miserably to unpack.

My first term was one long ordeal. The sixth form consisted mostly of buxom young wenches who seemed twice my size both in length and breadth. They had already acquired that air of self assurance coupled with a certain cynicism which is most unnerving to the uninitiated. I found that I was to attempt to teach them “appreciation.” Appreciation of what? I asked. “Music in general” was the answer. Owing to various miscalculations in the time-table, I found myself face to face with some twenty girls without having had time to prepare any notes. I marched in with as much dignity as I could muster—chin up, head in the air. Written all over every face was—“hm—she looks jolly young—not much older than us—let’s give it to her.” I was bombarded with questions. They seemed very concerned as to what type of music they were going to have to suffer with me; but I soon found myself perched on the corner of a table listening to all their likes and dislikes. Finally we agreed on a general course throughout the year of Romantic and Modern music. I must add that during the course of that year, the girls decided that my education in the world of jazz was sadly lacking and thence proceeded to give me a lesson on it. I learnt a lot and was duly grateful. This led to a study of the origins of jazz which the class followed with much enthusiasm.

My activities in the music department were considerably varied; I liked this far better than sticking to one main subject. There were appreciation, aural training and theory classes throughout the school together with G.C.E. and Advanced Level work. The latter was, of course, very interesting, but very hard work. The syllabus is very extensive and if the set works and their respective composers happened to be comparatively unknown to one, it became just a big race to read up all the books one could find on the subject and boil it down to something clear and concise for the children. As well as this, I had piano and organ pupils, played for Matins and Evensong (the school has its own Chapel), accompanied the two senior choral classes and kept one page ahead of the children in the Recorder Groups.

The psychological aspect of teaching was extremely interesting. I found it easier to teach the average child when I saw them in their daily routine of work and play. With the added knowledge of their general character, one was able to get the best out of them and thus sow the seeds of a love of music and all that pertains to the art which, in some cases, grew beyond one’s wildest hopes. This is, of course, one of the advantages of teaching in a boarding school; other advantages in this direction are more personal, but should be among the first considerations when contemplating this type of job. There are for instance no distractions such as daily chores, cooking meals and the like. One is free to work or do otherwise as soon as the official teaching timetable stops. There are, inevitably, the extras; but of course these differ considerably from one school to another.

One of my pet aversions was doleing out pocket money every week. The sixpence or shilling (on one occasion ten shillings) persistently played truant in spite of valiant efforts to check each week. Other deplorable events were house parties—one grovelled on the floor with the children, who shrieked with delight at one's prospective position.

Perhaps my most interesting adventure, and the most amusing in retrospect, was the famous occasion when I found myself locked out in the early hours of the morning. This happened only six weeks after I had settled in. I had been to a party in London and caught the last train home. It was pouring with rain and, of course, I was clad in all my glad-rags. I had "signed out," but no notice had been taken of this ; or perhaps it was thought that I could not possibly be later than midnight. I tried a few known windows, but of no avail ; I then proceeded to splash my way round to the back of the building, treading in every conceivable puddle in the process. At last I found the prefect's window unlocked, but it was well over five feet from the ground with the added difficulty of the window-sill sloping up and away from me—at least an arm's length. There was only one thing to do—run at it as for a gate-vault, and scramble up. I carefully laid my paraphernalia to one side of the window-sill under my umbrella with torch poised in position to give what light it could. The lot gently slid into the puddle below. I started all over again, but this time with more success ; and finally, nearly an hour later, sprawled head first onto a couple of armchairs. By this time I was too far gone to care about clearing up muddy foot marks, rashly thinking I would get up early to deal with this. My alarm started to ring three hours later, but was stifled at birth. I did not turn up to breakfast that morning, neither was I able to reach the prefect's room in time. Children are very quick to put two and two together and it was not long before I received a mass of solicitous enquiries as to whether I had enjoyed my evening out.

Life in this respect has been more civilized since, as a few weeks after this episode several of the staff and myself moved into a house on our own, for which we were all deeply thankful. Once I had settled down, time flew past with amazing speed. The first year is full of surprises ; the second year, one is beginning to get used to it all ; and the third year, one really begins to know what one is doing. Time spent in preparing lessons is of lasting value even if the syllabus changes from year to year, apart from fifth and sixth form work. A strong sense of discipline is essential ; and how rewarding it is too. The children have far more respect for one ! Also, one usually finds that the music staff, along with the games staff, are expected to be able to step into the breach for all emergencies consequently one's initiative and resource are heavily taxed, particularly if (as in our case) the record library is comparatively small and one wants to save most records for class work.

In conclusion, I would say that teaching in a boarding school is excellent discipline for one's initial years in this honourable profession. One is pushed in the deep end mercilessly but, if equipped with the requisite amount of humour, one emerges unscathed and very much the wiser in many respects.

The Editor would welcome similar articles from Collegians teaching music in schools or in other circumstances where their experiences may be of help, as well as of amusement, not only to their contemporaries but, especially, to those still at College working for their A.R.C.M. and G.R.S.M. diplomas.

ARNOLD SMITH

From GORDON CLINTON

I CAN hardly believe that twenty-five years have past since I first met Dr. Arnold Smith, and in that time he has altered so little, it was a shock when I realized his retirement had come. He can look back with much satisfaction on a career full of incident and of close contact with some of the great personalities of the past, such as Elgar, Parry and Stanford. Born in London, Dr. Smith has been a musician since he could first reach the piano. His first public appearance was at the age of six, and like so many others who have made their mark, his early background was that of English Church music for he was a boy in Hereford Cathedral Choir, and studied organ, piano, and harmony, with Dr. Percy Hull.

It was in 1903 that he first came to College to study organ with Sir Walter Alcock and later Sir Walter Parratt, also piano with Henry Bird and Herbert Sharpe. Diplomas, prizes and honours came thick and fast, F.R.C.O., A.R.C.M., L.R.A.M., The Open Scholarship for Organ, The Bruce Scholarship and many others.

His thoughts about this time were centred round the accompanist and he became attached to the famous singing master, Gustave Garcia. This afforded him a close insight into the Italian Repertoire and the famous Garcia School of Singing.

He was then introduced by Henry Bird to Raimond Von Zur Mühlen, one of the most famous of all Lieder singers and became the accompanist and vocal coach to his pupils. In the course of these duties he played for many well known artistes who came to Von Mühlen for tuition and coaching and he gained an authoritative knowledge in the true tradition of Lieder singing.

War service caused an interruption in his career, but shortly after resuming work he was appointed a professor of singing at the R.C.M. thirty-seven years ago ; a few years after, he attained his Doctorate at Oxford University.

He was appointed a member of the Board, which he has served with honour since 1931, and made a Fellow of the College in 1932. He has for many years taught singing and has been an Ex-Mural Lecturer at Reading University ; and, in the latter capacity, at London University also.

All this has added up to a tremendous experience of music in general and singers in particular. His specialist knowledge and scholarship became more than ever apparent when he was invited in 1953 to deliver three Creese Lectures covering European Song in the 18th Century.

Such is Dr. Smith's achievement and there must always be a sense of loss when anyone who has so much to give decides it is time to rest.

What of the personal side ? Every teacher of singing receives his fair share of criticism. Talk amongst singers and their friends, rumours and otherwise, usually finds its way round to the various methods of teaching, and I remember going through all that myself when I was at College. Like so many others, however, I found Dr. Smith like a rock, someone on whom I could rely implicitly, and I always came away from a lesson feeling a greater confidence in my work and that I'd spent an

hour not only with a fine musician but with a man whose integrity, in everything, continuously left me with a feeling of astonishment.

A large proportion of the leading singers to-day have at some time or other drawn on his knowledge and this in itself stands as a testimony to his worth.

Quietly behind the scenes has been his wife. For forty years she has provided the secure and happy background which a busy and successful man must have ; only Dr. Smith himself knows how much he owes to her constant help.

So Doctor, from your many friends, colleagues and pupils, congratulations on a fine career ; thanks for all your help and to you both much happiness in the years to come.

Retirement ! I shall believe it if it really happens, because I for one will be running down to Exmouth from time to time to ask questions and receive a worthwhile answer.

There is just one other thing. The cars which are always outside in Prince Consort Road have asked me to say good-bye on their behalf to the distinguished Alvis which since 1927 has brought you to College and waited patiently to take you home again.

Dr. Smith's pupils invited him to meet them at College on July 17 in Room 30. There they presented him with a set of gramophone records, together with their warmly expressed appreciation of his help and encouragement—a quite unexpected tribute, for which he expresses the sincerest gratitude.

EUGENE CRUFT

From DENIS VAUGHAN

THE announcement of the retirement of Eugene Cruft from his position as Professor of Double Bass at the R.C.M. will astonish all who have never reconciled his youthful appearance and behaviour with the recorded passage of seventy years since his birth. To chronicle the whole of his widely varied activities during those years would justify the publication of a book, but the brief selection which I give here will testify to his unbounded energy and vigorous creative activity.

In 1903 the young Gene received a double bass from his father in compensation for the loss of his singing voice which had earned him a livelihood until that time. With tuition from Noel Morel who accompanied him in front of Parry and Stanford, he gained an Open Scholarship to the R.C.M. in 1906 where he was a student until 1910. Although the New Victoria Palace and the Old Vic, had already throbbed to the sound of his instrument, his first appearance as a principal double bass player was in the magnificent new London Opera House built by Oscar Hammerstein and opened with a challenging "Quo Vadis" in November, 1911.

Marriage in 1912 was followed closely by a trip to America with Nikisch and the L.S.O., and Berlin in the same year with the Beecham Symphony Orchestra. On his return he resumed activities with Casano's Octet where, in company with Charles Woodhouse, Albert Sammons and others, he was one of a select group who played regularly for royalty in the distinguished private houses of the day.

1914 brought the war and service with the Army Service Corps, Motor Transport, 2nd Battalion Rifle Brigade which continued through

Passchendale and the Somme until he was taken prisoner by the Germans at Villiers-Bretonneux in April, 1918. Aided by the exertions of Lilian Bayliss at the Old Vic he was returned to England and 1919 saw the formation of the British Symphony Orchestra made up of ex-servicemen and later under the baton of Sir Adrian Boult.

A new departure was the appointment of Eugene Cruft in 1922 as Musical Director to the Corporation of Bridlington from which he returned to form the London Light Orchestra which was also to become the Children's Symphony Orchestra early in the history of the famous series of concerts organized by Sir Robert Mayer. Here, as so often has been the case since, he held the simultaneous posts of Orchestral Secretary, Orchestral Treasurer and Principal Double Bass.

In 1923 the Wireless Orchestra was formed at Savoy Hill and his appointment as Principal Double Bass presaged the events of 1929. The Eugene Cruft Octet was formed in 1924, including Anthony Pini, James Merrett and Anthony Collins amongst its members.



Eugene Cruft with his sons John and Adrian

A unique performance was that in 1925 of the Van Dieren Fourth Quartet, where the 'Cello is replaced by the Double Bass—a work which stands as a neglected challenge to the virtuosi of the instrument. Charles Kennedy-Scott availed himself of the now famed talents of Eugene Cruft to form the Bach Cantata Club Orchestra.

A change in this variety of activity was brought about in 1929 with the foundation of the B.B.C. Symphony Orchestra which demanded the exclusive services of its members and of which Eugene Cruft was Principal Double Bass until 1949, setting up a partnership with Claude Hobday which flourished for ten years.

The Coronation of H.M. King George VI in 1937 brought Eugene Cruft the honour of helping Sir Ernest Bullock to select the musicians for the ceremony in his capacity as Honorary Orchestral Organizing Secretary, whilst his work, on the recommendation of Sir William McKie, for the

Coronation of H.M. Queen Elizabeth II brought him the distinguished award of M.V.O. on May 15, 1953.

Departure from the B.B.C.S.O. in 1949 was followed by three years as Principal Bass at the Royal Opera House, and subsequently he has held this position for, amongst others, the Wigmore Ensemble, the Max Rostal Ensemble, the Hurwitz Ensemble, the Goldsbrough Orchestra, the Musica da Camera Ensemble, the Musica da Chiesa Ensemble, the St. Cecilia Orchestra, the Haydn Orchestra, the Chelsea Chamber Orchestra, the Collegium Musicum Londinii and the Leppard Chamber Orchestra. His appointment as Director and subsequently Chairman and Managing Director of the Pro Arte Orchestra is now occupying much of his time and making full use of his wide and incomparable experience.

Before turning to his work with the R.C.M., I must mention some of his other activities, such as the publication of edited orchestral passages, for the edification and wonderment of students ; his constant inspiration over the last six years to the members of the National Youth Orchestra ; his work as Honorary Treasurer to the Royal Society of Musicians since 1946, Treasurer to the British Musicians' Sick and Pension Society, his work for the St. Cecilia's Memorial Chapel and that as a Co-Trustee of the Henry Wood (Jubilee) Hospital Bed Fund.

Since his appointment as Professor of Double Bass to the Royal College of Music in 1946, Eugene Cruft has established an example of personal devotion to the welfare of his pupils and proven excellence of teaching method which it would be difficult to emulate. The surety of success with which all his serious pupils have entered the profession testifies to the rightness of his system, right not only in its technical foundation, but right in the full use of the class system of teaching, where the full personal tuition of one student is given in the presence of the others, thereby allowing them to gain experience from the mistakes of others in conjunction with the fullest possible use of their teacher's time.

A unique feature of the Cruft family is that both the sons of Eugene Cruft have risen through the Royal College of Music to eminence in their own fields of music, John Cruft as Professor of Oboe at the R.C.M. prior to his work as Secretary of the L.S.O. and Adrian Cruft as a composer who has also acted as Deputy Professor at the R.C.M.

It seems only fitting that the talent that Sir Hugh Allen rewarded with an Hon. A.R.C.M. in 1928 should now receive from H.M. the Queen in July, 1957, the added distinction of the O.B.E.

SADLER'S WELLS AND THE R.C.M.

By FREDERICK SHARP

IT is a cardinal principle with the elderly to say "of course things are not what they were in my day, there is not a present-day cricketer to compare with Hobbs or Sutcliffe, etc., etc." Singers I fear are no exception to the rule.

When the Editor asked me to write a short article about Collegians now earning a living in Opera at Sadler's Wells my immediate reaction was to say "there aren't any." How wrong I was ! My thoughts immediately went back to the early 1930's when I was a new singing scholar under the late Dan Price and Cairns James.

The realization that the College has gone on producing successful singers since those days came as quite a shock, for in addition to old stalwarts such as Denis Dowling, Charles Draper, Elizabeth Thomas and Frank Brooke, the post-war Collegians now principals at the Wells include Patricia Bartlett, Elsie Morison, Elizabeth Robinson, Marion

Studholme, John Probyn and David Ward, not to mention several first-class Choristers.

The Orchestra has no less than 18 Collegians which includes the leader John Ludlow and seven principals. It is interesting to note that these were all appointed since the war.

In conclusion, bearing in mind our Director, Norman Tucker, Conductors James Robertson and Michael Mudie, Producer Gavin Gordon, we have post-war Conductors Alexander Gibson and Leo Quayle. The Chorus Master, David Tod-Boyd, is a post-war product too.

Long may the R.C.M. and its staff continue to send out to the profession such people as those already doing so much to uphold its prestige.

TO A CLOCK

By SAMUEL AKPABOT

Oh, clock, how oft I wonder what thou art,
 In all these years I never heard thee say,
 "Defessus sum," I cannot work to-day,
 But night and day dost play thine endless part.
 By thee young love doth count the fleeting hour,
 And grief doth wait upon thy measured stride,
 The peasant's poverty, the rich man's pride,
 Endure or falter by thy matchless power.
 Through many generations hast thou held,
 Nor once complained, nor sought a moment's rest.
 No sorrows, no regrets come nigh thy breast.
 Oh, to be like thee or for e'er be quelled.
 For though 'tis thine to tell man's bliss or woe,
 Thyself art constant as the north star's glow.

THE STUDENTS' ASSOCIATION

At a meeting of the Association in January, it was decided to disband temporarily the Students' Association Orchestra in view of the lack of interest shown in it by the students: it is to be hoped that this will indeed be only temporary. Also, the College terminated its membership of the N.U.S. as from September 30, 1957.

In February, the Director gave us another informal Dance in the Cafeteria, and this was the best one we have had so far, due largely to the efforts of some students—chiefly of the trombone section—who formed a small band and provided some very lively music for dancing. We were delighted that Sir Ernest and Lady Bullock stayed with us until very near the end of the evening; it might also be added that at last the Committee gauged the refreshments correctly so that there was not a vast amount left over as is invariably the case. The "Hop" proved to be the only social event of the term, as the Easter Ball had to be cancelled through lack of support. Two Composers' Concerts were given as well as one by the Polyphonic Group. We won all our Table-Tennis matches, including a quadrangular tournament between the Academy, Trinity, Guildhall and ourselves, in which we did not lose a game.

A cricket team flourished in the Summer Term, practising in Holland Park nets and playing on L.C.C. pitches in different parks. Of the six matches played, we won 2, drew 1, and lost 3; it was not possible to field the same team each time but everyone enjoyed the games, especially the day at Elstead and the match with Alan Loveday's XI.

Sport acts as a considerable link between the other music Colleges and ourselves, and it was strengthened by the Ball in the Royal Festival Hall on July 5, presented by the C.M.C.A. and the first official function of that Association, which aims for a closer understanding and unity between music Colleges. *The Ball was a great success—with tickets at 21s. each we had our doubts—and about 600 were there. Sir Steuart Wilson presented prizes in the raffle in which £15 was raised for the Musicians' Benevolent Fund.

In closing, I am sure I speak for all past (and future) Presidents and Committees when I earnestly ask their fellow students to support them in their endeavours, whether it be a General Meeting or a Ball.

* See p. 78.

ROBERT PEEL.

MR. R. C. GRIFFITHS

We are to lose at Christmas one who has been Head of the Finance Office and at the same time Clerk to the Union since September, 1946. Mr. Griffiths has spent fifty years of his life in this College serving in turn Sir Hubert Parry, Sir Hugh Allen, Sir George Dyson (whose private secretary he was during the last war), and latterly Sir Ernest Bullock. He has for the past eleven years been a tower of strength to Miss Carey Foster, our Honorary Secretary. Furthermore one can tell (as an honorary auditor) what an immense amount of expert book-keeping is needed to maintain in order the Union's finances; and one knows full well (as honorary editor) how useful is his advice and how proficient his help in despatching the magazine.

Such long and devoted service calls for suitable recognition: therefore would all Mr. Griffiths' friends, who wish to contribute to a parting present, send their donations to the Honorary Secretary, R.C.M. Union, before the end of March, 1958.

R.C.M. UNION AT HOMES

1907-1957

Similarities and dissimilarities between past and present are always of interest and it would seem a good way of killing two birds with one stone, during the temporary omission of the feature "Fifty Years Ago," were we to consider the At-Home of 1907 in conjunction with that of this year.

Let us therefore cast our minds back half a century to the fine summer's evening of June 27 when no fewer than six hundred and six members of the Union and their guests, this within two years of the Union's foundation, arrived at 8.30 p.m. to be received by the awesome Mrs. Bindon and the two Honorary Secretaries—which is to say Marion Scott and Beatrix Darnell.

These initial eighteen-hundred handshakes completed, the company surged "much as a newly hived swarm of bees" into a Concert Hall richly decorated with Alberto Visetti's usual gift of flowers and over-flowed into the garden, later made gay with illuminations thanks to the forethought and generosity of Sir Hubert Parry. Refreshments were served under the balcony and, after "much activity of tongues and teeth," the company settled down to listen to the programme arranged for them.

First they heard Mr. Purcell Jones play two 'cello solos by Victor Herbert, *Andante and Scherzo, Op. 3*. Next, Mr. Harry Dearth sang *Sunset* by Dudley Buck. Then came Madame Clara Butt singing Hatton's *Enchantress*, which evoked "steady salvos of applause until she consented to sing again." Her encore was Brahms' *Wiegeliend*. There followed Mr. Herbert Fryer playing Paderewski's *Theme and Variations*; and then Mr. Kennerley Rumford singing Parry's *Why so pale and wan, fond lover* and Somervell's arrangement of *The little red fox*. The uproar which greeted Mr. Rumford ended in his singing a duet, *Snowdrops* by Liza Lehmann, with Clara Butt—he had married her some seven years previously. Meanwhile the accompaniments at the piano had been played by W. H. Harris and Samuel Liddle. Finally, Dr. Walford Davies's *Eight Nursery Rhymes* were sung by a quartet (Florence Macnaughton, Lalla Parry, Denis Byndon-Ayres and Albert Garcia) with the composer at the piano. In response to encores the whole work was played a second time.

To have said "finally" was strictly incorrect, for there remained one item with a difference. The "Funny Half" of the At-Home, as we have grown to know it, had not yet become a tradition (nor, indeed, was there to be an Opera Theatre for another fourteen or fifteen years); yet this item at the end of the programme, entitled *Scherzo Phantastique*, might well be considered as its precursor. It was an "extraordinary exhibition of native humour," it was "screamingly funny" being "dumb show, spiritualism, sensationalism, shocks and accidents all focused round the weirdest sights and the most unexpected sounds." Four senior students (Tom Morris, Herbert Kinsey, Frank Bridge and Ivor James) were responsible for this hilarious distraction under the appellation of *The Chips Quartet*; they too were repeatedly recalled "Till the last drop of their energy must have been drained." These same four eventually founded the English String Quartet in 1909.

After all this everyone went home—and no wonder that it was now midnight. Some felt gloriously like singing outside College; but "Prince Consort Road is now a public thoroughfare having a concrete pavement, and none would dare to violate such respectability." And there, in a nutshell, you have the At-Home of 1907.

This year's function did not take place until a week before teaching ceased for the term; it also clashed, to some extent, with the Combined Music Colleges Association *Ball. In any case only some three-hundred and fifty members and guests arrived on July 5 at 7.30 p.m. to be greeted, on entering the Concert Hall, by the President and Lady Bullock, accompanied by the Honorary Secretary.

Within a quarter of an hour or so the first part of the evening's entertainment had begun in the shape of a Sonata by Galliard for bassoon and piano. Mr. Archie Camden had, in fact, selected four movements from various Sonatas and strung them together into a very satisfying whole. This he followed with a brilliant Gigue by Sammartini. The pianist, Mr. Edwin Benbow, then announced that he thought it would be a pleasant gesture if Mrs. Camden, who had been turning the pages for him, changed places and played the final item herself. So it came about that Mr. and Mrs. Archie Camden, whose two sons are both Scholars of the College, gave a scintillating performance of Tchernepnine's *Esquisse*.

The Union and its guests were very fortunate in that our second artist bore as equally famous a name as our first. Just as Mr. Camden is the *doyen* of bassoon players, such is Miss Isobel Baillie amongst our native singers; both their names are household words and have been so for many years. Miss Baillie gave us of her very best, not only in quality but also in quantity; her group of songs consisted of two by Parry, *Where shall the lover meet* and *Crabbed age and youth*, Berlioz's *To the unknown land*, Hamilton Harty's *A Lullaby* and Ivor Gurney's *Spring*. She received an ovation eventually involving two encores—Roger Quilter's *Fair house of joy* and the Kennedy Fraser setting of *Pulling Rushes*. Mr. Harry Stubbs was her excellent accompanist.

There followed another of those pleasant little ceremonies which accompany the resignation, after many years' service, of some well-known College personality. Mr. Ernest Stammers received at the hands of Sir Ernest Bullock yet a further mark of our esteem, in this case a cheque subscribed to by members of the Union. Mr. Stammers is one of those fortunate people who do not need to begin their speeches with "unaccustomed as I am to public speaking . . ." and he found many felicitous phrases to address to both President and Honorary Secretary.

By this time—getting on for nine o'clock—those who for good reasons had had no opportunity for sustenance since lunch-time were feeling that the old custom of eating and meeting first, then having the entertainment "after dinner," was a good deal more civilized—more especially as the "feast" had been observed, fully laid out, around five o'clock on a very hot day. It was also unfortunate that eventually, the serving of the ice-cream should have been somehow delayed until many, not knowing it was to be had, were already seated in the Opera Theatre; and even for those remaining upstairs this provided an unnecessary *mêlée*.

We now came to the "Funny Half" of the evening's programme, made up of three items—two short and one longer. Antony Hopkins was *compère*, which meant that the turns were presented and the intervals suitably alleviated with an extemporaneous brilliance few could equal. Mr. Hopkins, who would do well on the Halls as *raconteur* **pur simple*, got off the mark with a fruity, blush-making story about two strawberries, having once been in the same bed, finding themselves in the consequent jam. Later he told us that ridiculous fable of the one-note Arabian 'cellist (*I have found the place—they are still looking for it*); and, later still, his own best of motoring tales (. . . and right behind them was a little Fiat—*hooting to pass*!).

The first item consisted of two songs, resuscitated from an At-Home of the 'twenties, by Herbert Howells and Gordon Jacob. Dr. Howells's *Spring*, sung by Rosemary Gale, Janet Edmunds, Ian Partridge and Stafford Dean, bore revival the better; its humour seemed more spontaneous musically than that of Dr. Jacob's *Down by the Roses*, with Wendy Baldwin and James Kirkpatrick as soloists. Secondly, we had a return visit from The Kensington Gores (though with a new and even finer pianist), a professional combination which had quite recently appeared on Television. It need hardly be said that Margaret Rubel, Madeleine Dring and Alan Rowlands played their various parts quite deliciously. Then, finally, a musical *exposée* by Winifred Radford and Antony Hopkins himself, entitled *Ten O'clock Call*, in which Ann Dowdall, Stephen Manton and Leyland White sang and acted their characters to perfection. The piano score was brilliantly played by the composer, on a stage upright which hid from the audience all but the expressive topmost extremity of this veritable *multum in parvo* who, in addition to introducing and producing, had (for all we know) painted the scenery as well.

Then it was time too for us to go home—perhaps more decorously but some couple of hours earlier, be it said, than our predecessors were wont to go. It is difficult to say, at a distance of fifty years, which of those two gatherings had enjoyed itself the more; but certainly the level of musical taste would seem to have risen. There are still with us some—amongst them Lady Cynthia Colville, Miss Beatrix Darnell, Miss Margaret Champneys, Dr. Harold Darke, Mr. Clive Carey, Mr. James Friskin, Mr. Ivor James, Mr. Herbert Kinsey and Mr. Arthur Wynn—who attended this earlier function and who are in a position to tell us of their reactions to the changes that time has brought. From them it would be most interesting to learn what comparisons they might care to make between the At-Home as it was and as it is now.

*Mr. Hopkins suggests this should read *impur simple*.

THE DIRECTOR'S PARTY

Sir Ernest and Lady Bullock gave their annual *Soirée* on Friday, June 14. Everyone present was glad to see Sir Ernest again after his enforced sojourn in hospital. Though we sensed he was deriving much happiness from being once more amongst his friends, there was no doubt it required a great physical effort to sustain the role of host throughout the evening and we were thankful he was able to carry it off.

To start with we had music performed by students of the College. John Williams began with some half-dozen short solos on the guitar, including that universal favourite with guitar-players—the *Bourrée* from Bach's second solo violin sonata. Then Grace Haynes sang to us in French a comprehensive group of songs by Fauré, with Gordon Stewart as her pianist. Finally (we had almost said, ultimately) there was a *Divertimento* by Uhl. This work, for three clarinets and bass clarinet, was played to theirs and to our relish by George Macdonald, John Weeks, Robert Gittings and Leslie Walklin.

The remainder of the evening was spent by friends and acquaintances meeting together over excellent refreshments until this most enjoyable occasion came to its close.

LETTER FROM OXFORD

At least two former members of the University appeared in R.C.M. concerts between February 14 and March 27. Gerald Smith and Alan Rowlands; both as pianists—though one was previously an organ scholar, the other, I believe, a chemist! Some of the College graduates are constantly flowing in and out of the Oxford schools. One I know personally took the double step of marrying *and* emigrating. Most people are not so anxious to flee this city of learning. Indeed, germinated students thrive in the fertile soil and viril atmosphere of the "Town"; the musical events, many of which are high in quality, are certainly hardly perennials—no weed-killer has yet been invented (not even by the Clarendon Laboratory) strong enough to kill them off.

The atmosphere of musical scholarship ("Gown") is by contrast to the amateur attractions, uncompromisingly rarified. Members of the Music Faculty have an ever increasing corpus of musico-scientific information to assimilate each year. Of the discoveries made available to musical history students over the past thirty years much has been of extreme fascination, and much of supreme practical importance in the realm of composition and performance. Some critics are noting with interest the re-adoption by composers of techniques obtaining in the thirteenth, fourteenth and fifteenth centuries—the earliest centuries of Western polyphonic music. Frequently we hear this somewhat ostentatious term "authentic performance" which expresses, rather self-consciously, the intention to consider the music's cultural and artistic setting—its "day and age." Performers interested in the revival, and convinced of the absolute value of early music, are having great difficulty in overcoming vague prejudices, the legacy of a decadent Romanticism.

The current craze for research is not without its dangers; we cannot but regard it as a travesty that money and time should be available for several years' research into such subjects as "Mendelssohn's influence on Sterndale Bennett" however highly we regard the brain that lies behind such research. Meanwhile the largely paleographical task of transcribing the remaining old MSS, not only of England, but also Scotland and other parts of the British Isles, continues. Though acknowledging the possibility of discovering new MSS, the end of the task is in sight. Only when an over-all view of English music through the ages is available can its high points of achievement be assessed by comparative techniques from composer to composer and age to age.

Music in the University has only been an Honour School for the last six or seven years. The tendency is to move music from the realm of mere instinctive inspiration and to concentrate on the development of intellect—the main aim of all university degrees. Many problems are posed, not the least of which is how long the course shall be. Fortunately the statutes are flexible enough to allow three or four years. Everything depends on the aspirations of the student and his intellectual capacity, but I am sure that a fourth year would be of inestimable value to many students—if discreetly bestowed upon them.

Then there is the question of examinations—"finals." For some, these may be their final examinations; for others they seem like the threshold to maturer development; assuredly they are the arbiter of our destiny, the keys to the gateway of the future. Those of us who are reasonably successful may, once they are over, tend to think they are not such a bad institution after all. But this is merely to forget the tragedies which are wrought under the strain of one single set of examinations placed so threateningly at the end of several years concentrated endeavour. Only two years ago an undergraduate, regarded by his tutors as of outstanding brilliance, emerged with a "fourth"—a degree which in lighter moments one can regard as more difficult to get than a "first"!

The difficulty of finding a more effective tally stick of the student's capabilities is widely recognized. The Americans tend to split their subjects up into a number of "courses" and at the end of each course an examination; other people advocate the testimony of the students' tutors as to his prowess, or some combination of all three. The present style of examination papers is often perverse and illogical. The set books in a foreign language are often poor, dull or irrelevant to one's special musical studies. In the general history papers candidates choose four out of twelve questions. The content of the twelve is fortuitous and it is difficult to avoid the criticism of bias. Besides, if one has studied the history adequately one should be able to write something on almost all the questions. To select the four most profitable, and then recall the information and commit it to paper in three hours is quite a task. Even at that speed of working most people could go on writing for another hour or two without padding. At the moment one can with luck get away with murder. Some tutors and students study the art of seeing how little "History" you need to "know" to be reasonably sure of being able to answer the minimum prescribed number of questions! But surely this is suicide not murder—the student merely denies himself that intellectual development which it is the University's prerogative to bestow, and denies to his chosen Art the freedom under which it can alone flourish.

This is not the place to weigh up the merits and demerits of paper work as a training for a composer or a non-composing musician respectively, nor to consider the dangers of distorting innate musicianly impulses by constant study of "exceptions." It must suffice to observe that in the harmony, counterpoint and fugue papers much depends on one's mood of the moment, even if necessity is the mother of invention. Most harmony and all counterpoint papers with one "part" given *in toto* require for completion a technique similar to that used in crossword puzzles—to regard such an ability as a *sine qua non* of musicianship is fatuous. This level of thought compares well with the notion that the quality of a piece ascends in proportion to its difficulty—the deduction being simply "the harder . . . the better"! (This is an oblique reference to a tendency observed at College.)

* * *

You will no doubt be interested to hear of the return from America of James Dalton to take up an appointment as Organist at Queens' College, Oxford, following Dr. Rose who becomes Organist at Magdalen College. Meredith Davies adds to his varied duties at New College the Associate Conductorship of the City of Birmingham Orchestra. Dr. Watson triumphantly conducted a centenary performance of Elgar's *The Kingdom* first in Oxford and then at the Warwick Festival with the aforementioned orchestra and the Bach Choir. The Heather Professor of Music, J. A. Westrup, has been in America, lecturing, so the Faculty has for two terms been in the able hands of the Coragus, Dr. Harrison of Merton College.

The extent of R.C.M. influence here can be judged from a list of examiners for this June's examinations. (Prelims.) Sidney Watson, Gordon Jacob and (replacing Edmund Rubbra who was at the recording studios where his 6th Symphony was being recorded) Frederick Sternfeld (formerly at Dartmouth College, Hannover, New Hampshire, U.S.A.); (Finals) H. K. Andrews, Sydney Newman (Edinb.) and Frank Harrison; (B.Mus.) Egon Wellesz, Edmund Rubbra and Sir Ernest Bullock. The Examination Schools' dignity lapsed temporarily when, returning to complete a six-hour paper after lunch, the B.Mus. candidates found their work vanished—only to be regurgitated from the depths of the waste paper basket by tidy-minded stewards—an omen for the three candidates that failed!

ALAN J. TAYLOR, Keble College.

CAMBRIDGE LETTER

It is frequently said that there is too much music in Cambridge. This may seem difficult to understand, but a more detailed look at Cambridge musical life will perhaps go some way towards justifying this point of view.

There are some twenty Colleges in Cambridge, each with about three hundred undergraduates. Every College has its own music society, some of which are more ambitious than others, but each with the basic idea of bringing together those who have musical ability and giving them the opportunity of performing in public. Each College has also its Chapel and its Chapel Choir which is most usually run by an organ scholar (often of R.C.M. origin). These choirs frequently have offshoots such as a madrigal group and perhaps a choral group—if it is a male-voice choir sopranos will have to be imported—and at the end of each term will probably combine with the rest of the music society, and with the help of some instrumentalists from outside College give a choral and orchestral concert in Chapel. The existence of so many chapels close together and of some very fine organs makes organ recitals more popular than elsewhere, incidentally.

Then there is the University Music Club which presents concerts each Saturday evening during term which are usually of a high standard, albeit somewhat "highbrow" from time to time. Add to this the Thursday Concerts given by outside professionals, who generally provide a leavening of nineteenth-century music so noticeably absent from Cambridge concerts; the University Music Society (known as "C.U.M.S."), the largest choral and orchestral society in Cambridge, which over the past year or two has given large-scale performances of such works as the Mozart C minor Mass, *Alexander's Feast* (Handel) and a stage performance of Honegger's *Jeanne d'Arc au Bucher*; the University Madrigal Society, conducted by Dr. Boris Ord; the Art's Theatre which often provides for such events as opera performances and musical comedies; and perhaps last but by no means least, the Cambridge University Opera Group, founded in 1954 and which has given excellent performances of *The Secret Marriage* (Cimerosa), *Sir John in Love* (R.V.W.)—for which incidentally a considerable number of posters were inadvertently printed as *St. John in Love*—and *The Rake's Progress* (Stravinsky). This summer the group gave performances of *The Rake's Progress* and Arthur Benjamin's *A Tale of Two Cities* at Sadlers Wells and the success of this venture and of the group as a whole is largely a result of the work of two founder members, Leon Lovett (Conductor) and David Barker, a Royal Collegian, who is President.

When one realizes that all these activities are crowded into three eight-week terms and that each branch of the Arts and Sciences has almost as many organizations and meetings—though music must, I think, head the bill in this respect—it can be seen that there is some justification for the view that there is too much music in Cambridge. Standards are not always as high as they might be, too much music means insufficient time for rehearsal, and this means a certain avoidance of music which is extremely difficult technically (that is, much nineteenth-century music) and a leaning towards music which may be said to have greater intellectual appeal such as early and modern music (the technical difficulties in the latter may be considered of less importance than the general spirit). This does not mean that there are not a great many first-class performances of all sorts of music in Cambridge, but merely serves to point out the loophole whereby the less competent player may make a name for himself without ever really coming to grips with the difficulties every Royal Collegian knows so well!

Nevertheless the musical climate in Cambridge is exhilarating and it is small wonder that those who have been to the Royal College find Cambridge life so rewarding—once they have dispelled the notion that one must have given a work at least a month's concentrated practice before presuming to perform it in public!

Here are a few details about some of the Royal Collegians in Cambridge.

Alan Hemmings, who for three years was organ scholar of St. John's College and during his fourth year was Director of Music at the University Church of Great St. Mary's, has been appointed assistant Music Master at Clifton College, Bristol. During his last year he has also acted as assistant organist at King's College, has written and produced an opera for a Cambridge boys' club and has gained his Mus.B.

Michael Brimer, organ scholar of Clare College has continued to take an active part in Cambridge musical life. Apart from his training the Chapel Choir, he has given both organ and piano recitals and has conducted the "Canaries" chorus and orchestra, their main concerts being performances in the Lent term of Handel's *Sampson* and Bach's *St. Matthew Passion*.

David Barker, who is in his third year at Magdalene College is President of the Cambridge University Opera Group, mentioned above, Secretary of the Magdalene College Music Society and has acted as College organist. He played the harpsichord in the Cambridge and Sadlers Wells performances of *The Rake's Progress* and has done a considerable amount of accompanying; among works he has accompanied are the Hindemith Viola Sonata, Op. II, No. 4, the Brahms A major Violin Sonata and Beethoven's Song Cycle *An die ferne Geliebte*. He has also played in Mendelssohn's D minor Piano Trio.

John Bertalot is in his second year as organ scholar of Corpus Christi College, where he is in charge of the Corpus Music Club which held fortnightly informal concerts in the Michaelmas and Lent terms, and included the first Cambridge performance of Arne's *Cooper* at which John Bertalot played the piano. He wrote a Musical Comedy for the May Week Concert entitled *Cinderella and the Wicked Dean*, played the organ for the C.U.M.S. performance of Handel's *Israel in Egypt* in Kings College Chapel and also gave an organ recital at St. John's College. He conducts the Shoreham Tudor Singers which during the vacation give recitals of choral music and which on several occasions have sung Evensong in Chichester Cathedral.

Richard Poplewell is in his second year as organ scholar of King's College. He played the organ for the Christmas Eve Carol Service and those who heard this broadcast will realise that maintaining such a standard of playing at the daily services, taking choir practices, giving organ recitals and doing faculty work, leave little time for other

activities. Nevertheless, since coming to Cambridge he has played both piano and tuba in College concerts and at the University Music Club.

Roy Wilkinson is in his first year as organ scholar of Sidney Sussex College. He has formed a music society which gave a Carol Concert at the end of the Michaelmas term and which performed Bach's *Jesu Priceless Treasure* and Kodaly's *Jesus and the Traders* at a concert in the Lent term. This concert also included works for oboe, flute and piano. He has organized a series of Smoking Concerts at Sidney Sussex and given an organ recital at Trinity College.

GERALD HENDRIE, Selwyn College.

R.C.M. UNION

It is surely true to say that everyone is sorry when the Summer Term is over, for it means that one of the loveliest times of year will soon be past.

Owing to circumstances beyond my control, I missed several weeks at the start of term and would like here to put on record how grateful I am to those kind and efficient friends who carried on in my stead, Mrs. Mortimer Harris, Miss Phoebe Walters and Mrs. Bishop.

Our chief event was, of course, the Union party. We had to postpone this till July 5 instead of the usual date in June and who is to say whether this accounted for a considerable drop in numbers compared with recent years. As it turned out to be a really hot evening, the Concert Hall and the Opera Theatre both appeared quite full enough with about 350 members and guests.

The first part of the music in the Concert Hall could hardly have been surpassed with such artists as Mr. Archie Camden and Miss Isobel Baillie, who each in turn delighted and charmed us with the magic of their art. Miss Baillie has been on the staff this year and we seized the chance of having her to sing for us and we are deeply indebted to her, as also to Mr. Camden.

After an interval for refreshments, the less serious programme followed in the theatre, where Miss Margaret Rubel, Mr. Antony Hopkins and students past and present combined to entertain and amuse us, thereby earning our warmest thanks. We are grateful also to Mr. Griffiths and others of the College staff who stay on after work to make the wheels of organization turn smoothly.

I should like to remind members that the Address List has been reprinted. We have now, alas, to charge for them and so far, very few of you have sent in for copies—please do—1s. 3d. inc. postage.

PHYLLIS CAREY FOSTER, *Hon. Secretary.*

UNIVERSITY OF LONDON CONVOCATION ANNUAL CONVERSAZIONE

Two years ago several students from the Royal College of Music were honoured by the London University Convocation in being asked to contribute to the evening's events at their annual *Conversazione*. Once again this year an invitation was extended to us by the Chairman of Convocation and the evening of Saturday, 18th May, 1957, found a certain select band of Collegians making their way to what must be described as London's only skyscraper—the University Senate House.

As usual, the Convocation committee had planned a very full and varied schedule for the evening's entertainment, ranging from the presentation of under-water colour films to a production of "Cox and Box." The College's position in this steep curve of divers activities was naturally in the making of good music and, in all, we were asked to contribute two forty-minute recitals of sounds such as pleaseth on a summer's eve. We in our own turn introduced some contrast in our programmes and offered such varied items as the *Overture on Jewish Themes* by Prokofiev and the anonymous fifteenth century canon, *Sumer is i'cumen in*. Those taking part were Anthony Saltmarsh and Istram Jaray (violin); David Melliard (viola); Dori Furth (cello); Naomi Goodman (harp); George Macdonald (clarinet); Malcolm Binns and Margaret Gulley (piano); Donald Francke (baritone) who also conducted the Polyphonic Group.

Meteorologically speaking, the Convocation day gave one the impression that "Sumer" had indeed reversed its intentions. However, once inside the Senate House, the elements were soon forgotten for the genial hospitality with which we were received, coupled with the joy realized whilst performing, left us all with a very happy memory of the singular honour we had shared.

DONALD FRANCKE,

THE ROYAL COLLEGIAN ABROAD

The following were amongst the artists engaged in this summer's sixty-third season of Henry Wood Promenade Concerts at the Royal Albert Hall :—SIR ADRIAN BOULT, SIR MALCOLM SARGENT and LESLIE WOODGATE, PAMELA BOWDEN, PAULINE BROCKLESS, RANKEN BUSHBY, JANET HOWE, MARGARET RITCHIE and JOAN SUTHERLAND, STANLEY BATE, JULIAN BREAM, ANTONIO BROSÀ, LAMAR CROWSON, SIDONIE GOOSSENS, ALAN LOVEDAY, GEORGE MALCOLM, CYRIL PREEDY, FREDERICK RIDDLE, TESSA ROBBINS, KENDALL TAYLOR and GEORGE THALBEN-BALL, RICHARD ARNELL, MALCOLM ARNOLD, STANLEY BATE, BENJAMIN BRITTEN, RACINE FRICKER, GUSTAV HOLST, JOHN IRELAND, GORDON JACOB, PARRY, RUBBRA and VAUGHAN WILLIAMS.

SIR GEORGE DYSON conducted a Bach programme in Winchester Cathedral on March 20. The works performed included the *Christmas Oratorio* and the fifth Brandenburg Concerto, in which JACK SEALEY, for many years a music master at the College, was solo violin. The City of Winchester owes its high musical reputation largely to the excellent work, over many years, of the directors of music at Winchester College; and what was begun so well by Sir George is now being continued and enhanced by CHRISTOPHER COWAN.

RICHARD ARNELL was invited to Vancouver at the end of last year to conduct the Canadian Broadcasting Corporation's chamber orchestra. He gave first performances of his *Serenade* for wind and double-basses and of his Ballet Suite *Harlequin in April*. There followed two concerts of his chamber music in Detroit on December 2 and 3. Mr. Arnell had also recently been commissioned by Sir Thomas Beecham to write a new work for the R.P.O. to perform at the Edinburgh Festival. It is now published under the title of *Landscape and Figures*.

ANTONY HOPKINS gave three public lectures at the R.C.M. during May. His subject was *Incidental Music* and constituted the James Stephens Crees Lectures for 1957. He has also continued his distinguished series of broadcast talks *About Music* on Sundays in the Home Service.

HELEN JUST gave a sonata recital with HELEN PERKIN at the Wigmore Hall on January 25. The programme included Handel, Kodaly's Op. 4, and a first performance of Miss Perkin's own Sonata.

MICHAEL TIPPETT's piano concerto, commissioned by the City of Birmingham Symphony Orchestra, received its first performance in Birmingham Town Hall on October 30. His opera *Midsummer Marriage*, first produced there two years ago, was again performed at Covent Garden on February 21.

RUTH GIPPS conducted Beethoven's *Choral* symphony at the Festival Hall on February 1. The other work she presented was her own Cantata *The Cat*, which is dedicated to R. O. Morris—the owner, during his lifetime, of some notable cats.

SIR ADRIAN BOULT, SIR GEORGE DYSON and REGINALD JACQUES were the conductors at the National Federation of Music Societies' coming of age concert at the Festival Hall on November 3. Dr. Jacques conducted VAUGHAN WILLIAMS's *Choral Flourish*, a work written especially for the occasion, whilst Sir George conducted perhaps the most familiar of his own works—*In Honour of the City*.

CECILIA KEATING performed VAUGHAN WILLIAMS's *The Lark Ascending* with the R.A.F. Symphony Orchestra at the Lyceum Theatre on November 26. She and LEON GOOSSENS played the Bach concerto in C minor, also with the orchestra; whilst MABEL LOVERING played for Mr. Goossen's solos. Two thousand pounds was made, as a result of this concert, for the rebuilding of St. Clement Danes in the Strand as the Church and perpetual Shrine of the Royal Air Force.

DAVID PARKHOUSE gave a piano recital at the Wigmore Hall on February 2. His comprehensive programme included JOHN IRELAND's *Rhapsody*.

KATHLEEN LONG, in an all-Schumann programme shared with Flora Neilson, played the *Kinderseenen*, the *Etudes Symphoniques* and the Sonata Op. 22 at the Wigmore Hall on March 6.

CARLO MARTELLI's second Symphony and second String Quartet have received performances by the B.B.C. The latter was also heard at the Wigmore Hall on February 5 and his *Serenade* for strings at the Festival Hall on February 9.

GUSTAV HOLST's lesser known works (he died twenty-three years ago) received performances at the Festival Hall on December 10. SIR ADRIAN BOULT conducted the L.P.O. and the L.P.C., whilst amongst the soloists were PAULINE BROCKLESS and JOHN BIRCH. The works of Holst performed were: *Ave Maria*, Op. 9 (1900); *Ode to Death*, Op. 38 (1919); Ballet music from *The Perfect Fool*, Op. 39 (1921); *Fugal Overture*, Op. 40 No. 1 (1922); *A Fugal Concerto*, Op. 40 No. 2 (1923); *Assemble All Ye Maidens*, from Op. 44 (1926); *The Morning of the Year*, Op. 45 No. 2 (1927); *Egdon Heath*, Op. 47 (1927); and *Choral Fantasia*, Op. 51 (1930).

BERNARD STEVENS's Violin Concerto was broadcast on January 31 with Max Rostal as soloist. Other works of his broadcast recently include the *Fugal Overture*, the Piano Trio, and the *Sinfonietta* for Strings.

JOHN CHURCHILL conducted the Westminster Choral Society in a performance of Handel's *Messiah* on November 17. RANKEN BUSHBY was amongst the soloists, GEORGE THALBEN-BALL was the organist and HUBERT DAWKES played the continuo on the harpsichord.

ANGUS MORRISON, on his return from a playing and examining tour in South Africa, gave a piano recital in the Wigmore Hall on November 28.

RICHARD LATHAM conducted Bach's *Christmas Oratorio* at St. Paul's Church, Knightsbridge, on December 15. LESLEY REID was amongst the soloists, whilst RALPH NICHOLSON led the orchestra, LIONEL SALTER played the harpsichord and JEAN TREVELYAN the organ.

MARGARET MAJOR gave a viola sonata recital with Gerald Moore at the Wigmore Hall on January 4.

BENJAMIN BRITTEN conducted the world premiere of his ballet *The Prince of the Pagodas* at the Royal Opera House, Covent Garden, on January 1.

FRANK HOWES gave a course of three lectures entitled *Music and its Meanings* in the Senate House of the University of London during January and February. DR. HERBERT HOWELLS, King Edward Professor of Music in the University, took the chair.

MARY VALENTINE gave a piano recital at the Wigmore Hall on February 4; as also did MALCOLM BINNS at a later date.

THOMAS RAJNA, ELIZABETH RAJNA, RICHARD ADENEY, and a String ensemble conducted by COLIN DAVIS gave a concert on February 15 at the I.M.A., South Audley Street, in aid of the Hungarian Relief Fund.

WINIFRED ROBERTS and GEORGE MALCOLM gave a violin and piano recital at the Wigmore Hall on February 5.

ERIC HARRISON was one of the four pianists engaged in a performance of Stravinsky's *Les Noces*, conducted by RICHARD AUSTIN, at the Festival Hall on March 27.

ANTONY MILNER gave a series of ten lectures entitled *The Development of Twentieth-Century Music* during the summer term at Morley College.

JOHN FRANCIS and MILLICENT SILVER took part, with Ambrose Gauntlett, in three concerts at the Victoria and Albert Museum during February, when all Bach's sonatas for flute and for viola da gamba were performed.

COLIN HORSLEY, in the course of three recitals with Max Rostal at the Victoria and Albert Museum during March, took part in performances of all ten of Beethoven's violin and piano sonatas.

SIR ADRIAN BOULT conducted a performance of *The Kingdom*, in honour of Elgar's centenary, at the Festival Hall on May 29. GORDON CLINTON was among the soloists.

ALAN DICKINSON, on June 2, and DIANA McVEAGH, on June 9, were among those who broadcast talks on Elgar during the recent centenary celebrations.

SIR MALCOLM SARGENT paid a visit to the Soviet Union in the Spring. His engagements included a concert in Moscow with the Soviet State Symphony Orchestra on May 20, when his programme included Elgar's *Enigma Variations*.

ALEXANDER GIBSON left his native Sadler's Wells to conduct exacting programmes with the R.P.O. on March 11 and with the L.P.O. on May 22, both in the Festival Hall. He also made his debut at Covent Garden during the Italian season, conducting the performance of *Tosca* on June 27.

RALPH NICHOLSON's *Concertino* in G for oboe and strings was given its first performance at Tunbridge Wells on May 29. LÉON GOOSSENS was the soloist, whilst the orchestra, led by Mr. Nicholson himself, was conducted by HARVEY PHILLIPS.

JOHN ADDISON's *Serenade* for wind and harp sextet, a work in six movements, received its first performance by the Virtuoso Chamber Ensemble at Cheltenham on July 15.

MALCOLM ARNOLD's new horn concerto received its first performance by the late Dennis Brain and the Halle Orchestra at Cheltenham on July 17. Mr. Arnold himself conducted. The same programme also included his *Tam O' Shanter* overture.

ARTHUR BENJAMIN's opera *A Tale of Two Cities*, which won a Festival of Britain prize in 1951, was performed in London for the first time by the New Opera Company at Sadler's Wells on July 23.

ELIZABETH MACONCHY (*Theme and Variations* for violin and 'cello), ERNEST TOMLINSON (*Divertimento* for wind quintet) and CARLO MARTELLI (*Terzetto* for two violins and viola) were the three composers featured at the Society for the Promotion of New Music's meeting at St. James's Square on June 14. The performers included THEA KING, MARY RYAN, RUTH FOURMY, ANNE MACNAGHTEN, ARNOLD ASHBY, ANTHONY HOWARD, CARLO MARTELLI, PETER GRAEME and STEPHEN TRIER.

KENDALL TAYLOR, the most widely travelled of our native pianists, having recently returned from his second visit to Canada, is now on a tour of South and East Africa and Rhodesia prior to playing in the Middle East. He is the soloist at the new season's opening concert of the S.A.B.C. Symphony Orchestra in Johannesburg. There is to follow a third tour of Canada and a second visit to Yugoslavia.

CYRIL SMITH, who is recovering valiantly from the grave illness which struck him during his Russian tour last year, has been able recently to undertake a limited amount of teaching and examining at College. In Birmingham, on July 11, he and his wife PHYLLIS SELICK performed the Mozart Concerto for two pianos, K.365, in a special arrangement (made by JOHN WHITE) which enables three hands to do the work of four. This arrangement was played again, by the same two artistes, for the New Era Concert Society at the Festival Hall on September 30. RICHARD AUSTIN conducted the programme, which included the first London performance of VAUGHAN WILLIAMS's Cantata *Epithalamion*, in which GORDON CLINTON was soloist. Everyone, without exception, will wish Cyril Smith a complete recovery as soon as possible.

ANNA RUSSELL, who has for some years now overwhelmed American audiences with her parodies of the world of music, appeared at this year's Edinburgh Festival; and, more recently, before a capacity audience at the Royal Albert Hall. ARTHUR BENJAMIN is reported as saying: "It is about time someone debunked music—so many think it is such a serious business."

MARY SKEAPING, Director of the Swedish State Ballet, with this famous company from Stockholm, produced outstanding performances at the Edinburgh Festival, notably of *Giselle* (including the fugue) and of Prokofiev's *The Prodigal Son*.

ANGELA BULL's play *The Marsh King's Daughter* was the Cygnet Company's presentation at the Rudolf Steiner Theatre last Christmas. MADELEINE DRING wrote the music, whilst Miss Bull herself was responsible for the production.

KEITH FALKNER and DR. THORNTON LOFTHOUSE (in New Zealand), GRAHAM CARRITT (in Singapore, Ceylon and India), GUY WARRACK (in Kenya, Nyasaland, Tanganyika, Rhodesia and South Africa), ANGUS MORRISON (in South Africa) and JOHN TATAM (in the West Indies), have recently carried out examination tours abroad for the Associated Board in the course of which they gave, in addition, lectures and recitals at centres *en route*.

TESSA ROBBINS won one of the two first prizes in the violin section of the International Music Competition held at Munich last September and sponsored by the Broadcasting Corporations of the German Federal Republic.

HARRY D. JOHNSTONE has been elected to an organ scholarship at Balliol College, Oxford.

DAPHNE SANDERCOCK writes :—I am now, after 11 years in London, really abroad. At the Biennial Convention of the Canadian Federation of Music Teachers' Associations, held in Nova Scotia, three Royal Collegians took part in the concerts. These were CORY SMITH (baritone), GEORGE NAYLOR (clarinet) and myself (piano). At the airport in Montreal, when I left for the Convention, I met KENDALL TAYLOR, *en route* to Toronto to give a Master Class at the Royal Conservatory of Music Summer School. Canada seems to be a place where the Royal Collegian Abroad is really ubiquitous. The magazine is increasingly interesting, and I neglect all duties the day it arrives.

HONOURS LIST

Miss KATHLEEN LONG was created Commander of the Most Excellent Order of the British Empire (C.B.E.) and Mr. EUGENE CRUFT was made Officer of the same order (O.B.E.) in the Queen's Birthday Honours List of June 13.

Dr. HAROLD DARKE was elected to an honorary freedom of the Musician's Company on Monday, July 22, after having given his 1,500th lunch-hour recital at St. Michael's, Cornhill, where he has been playing since 1916.

Mr. ARTHUR BENJAMIN was recently awarded the Cobbett Medal by the Worshipful Company of Musicians for his services to the art of chamber music.

Sir MALCOM SARGENT, Mr. ARTHUR BENJAMIN, Dr. JOHN DYKES BOWER and Mr. BENJAMIN BRITTEN were recently elected honorary members (Hon. R.A.M.) of the Royal Academy of Music.

Mr. BENJAMIN BRITTEN has been elected an honorary member of the American and National Institute of Arts and Letters.

NEW STAFF APPOINTMENTS

The following appointments to the professional staff were made at the beginning of the new College year, September, 1957 :—Mr. ADRIAN BEERS, Mr. JAN VAN DER GUCHT, Mr. KENNETH JONES, Mr. MICHAEL MULLINAR, Mr. HEDDLE NASH, Miss RUTH PACKER and Dr. RONALD WOODHAM.

MUSIC RECEIVED

- H. K. ANDREWS : *O Sing the glories of our Lord*. Anthem for S.A.T.B. 10d. O.U.P.
- ERNEST BULLOCK : A free arrangement of Vaughan Williams' *For all the Saints*, for S.A.(T.)B. and organ. 1s. 4d. O.U.P.
- HAROLD DARKE : *A Psalm of Thanksgiving* (composed for the Jubilee of the Hampstead Garden Suburb, June, 1957) for S.A.T.B. and organ. 1s. 3d. O.U.P.
- P. RACINE FRICKER : *Mary is a Lady Bright* and *In Excelsis Gloria*. Two Carols for Solo voice and S.A.T.B. 10d. O.U.P.
- RUTH HOLMES : *Foundation Stones*. Five pieces for piano. 4s. 6d. Augener.
- IMOGEN HOLST : *Singing for Pleasure*. A collection of 81 songs edited for female voices. Pf. ed. 8s. 6d., melodic ed. 2s. 6d. O.U.P.
- GORDON JACOB : Three unison songs—*The Elves' Dance*, *Tony O !* and *Lily Bright and Shine-a*. 6d. each. *Concerto No. 2* for Oboe and Orchestra (for Léon Goossens), Composer's piano arrangement (25 minutes), 12s. 6d. : Joseph Williams
- JOHN LONGMIRE : *A Christmas Fable* for Women's voices, S.S.C. with piano. 10d. Augener.
- EDMUND RUBBRA : *The Virgin's Cradle Hymn* for S.S.A. 4d. O.U.P.
- BERNARD STEVENS : *Ballad*, Op. 17, for piano (duration 12 minutes). Unpriced. Lengnick.
- LLOYD WEBBER : *The Milkmaid*. Part-song for S.A.T.B., unacc. 1s. 4d. Elkin.
- R. VAUGHAN WILLIAMS : *On Christmas Night*. A Masque adapted in collaboration with Adolf Bolm from Dickens's *A Christmas Carol*. Duration 30 minutes. Pf. score 6s. O.U.P.
- Greensleeves*. Arr. for Tenor Solo and T.T.B.B. 8d. O.U.P.
- The Oxford Easy Anthem Book* : The R.C.M.'s contribution to these fifty anthems are by :—Armstrong Gibbs, Henry Ley, W. K. Stanton, R. S. Thatcher, Ernest Bullock, Herbert Howells, Vaughan Williams, Gordon Jacob, W. H. Harris, George Dyson, Charles Wood, Walford Davies. 10s. 6d. (with supplement, 12s. 6d.). O.U.P.

BOOKS RECEIVED

- WOODWIND INSTRUMENTS AND THEIR HISTORY. By Anthony Baines. 382 pp. 42s. Faber & Faber Ltd.

This remarkable book, which has been placed in the Parry Room Collection, should be consulted by all students of the Woodwind who take their craft seriously. The publishers have done the author proud, for this is a beautiful book in every way. There are no less than thirty-six superb plates and seventy-eight diagrams and illustrations all of which, often despite their complexity, are admirably clear to the eye. In addition to the substantial body of the book there are a few words from Sir Adrian Boult as introduction ; a preface by the author ; three appendices, including one on maintenance ; a bibliography ; a glossary of terms ; and, finally, a comprehensive index.

Mr. Baines was for fifteen years a bassoonist in the L.P.O. ; later he conducted concerts and ballet ; now he is at Uppingham with something like seventy boys learning wind-instruments—and how fortunate they must be. The knowledge displayed in this book is encyclopaedic, yet always fascinating. The work is divided into two parts, the first dealing very thoroughly with each woodwind instrument as we find it to-day ; the second is historical, beginning with the primitive flute and early reeds, continuing through medieval to sixteenth and eighteenth century developments (" the Eroica Symphony would have seen its first performance with woodwind instruments of this classical type ") ; until, in his last chapter, there is described the rapid advance in the nineteenth century brought about by the brilliance of both performers and craftsmen.

The author's asides are always interesting and to the point, as when he says : " One feels sorry for the poor *fortepiano*—the classical piano now returning to fashion—struggling in one of its own concertos against our modern woodwind. It is a question not of *loudness* (the instrumentalists can play as softly as they are asked to) but of the *character* of resonance and tone." Thus, with many such observations, Mr. Baines enriches his invaluable book which has every appearance of becoming a classic.

THE MUSIC MASTERS. Vol. 1 (372 pp.) and Vol. 4 (416 pp.). Pelican Books A388 and A391. 5s. each. Penguin Books Ltd.

These two volumes constitute a collection of ninety-two eminent composers' biographies, the work of many of our best known writers on music. As the Editor, Mr. A. L. Bacharach, points out :—

The art of Biography
Is different from Musicography :
Musicography is about Cellos
But Biography is about Fellows.

Certainly there are plenty of *fellows* here : thirty-eight, from the sixteenth century to Beethoven, in Vol. 1; and fifty-four of the twentieth century in Vol. 4. (The second and third volumes, not yet published, will contain a further seventy-two biographical essays). These are, of course, revised reprints of books previously published between 1935 and 1954 ; and they will in their new and up-to-date form, continue to prove both enlightening and handy for reference.

MARRIAGES

WESTMACOTT—SEDDON.—On July 27, 1957, Michael Westmacott to Sally Seddon*.
WILKINSON—WOOLFORD.—On August 10, 1957, John Wilkinson* to Delia Woolford.*

BIRTHS

PARKHOUSE.—To David and Eileen (née Croxford), a son, Nicholas, at Middlesex Hospital, London, on August 7, 1957.

DEATHS

COOPER.—Kathleen Cooper (Mrs. K. N. Breward-Neal) on July 19, 1957.
HUDSON.—Mrs. Charles Hudson (E. M. Proudlock) during 1956.
KWAMI.—Robert Ashong Kwami, from poliomyelitis, in Nigeria during April, 1957.
MURPHY.—Francis Murphy, on August 5, 1957.
SAMMONS.—Albert Edward Sammons, aged 71, on August 24, 1957.
TOMLINSON.—Ernest Tomlinson, aged 80, on September 2, 1957.

OBITUARIES

KATHLEEN COOPER

(Mrs. K. N. Breward-Neal)

JULY 19, 1957

The news of the recent sudden death of Kathleen Cooper came as a great shock, both to her colleagues and her students. It was known that she had been away from work for a short time, and that she was to undergo an operation—the full seriousness of her condition was not known generally. She had great courage, during great suffering, which, mercifully, was not prolonged. She was so vital and animated one can hardly realize that she has gone from among us.

I first knew her as a fellow student under Evelyn Howard Jones. She was a lively and charming girl with excellent gifts which developed rapidly, and gained her an open scholarship to the R.C.M. There she began her career as a pianist, working still with Howard Jones until the war claimed him, continuing her studies with Fanny Davis. Marriage and family life caused a break in her performing for some years—but she came back to solo work again during the recent war, giving recitals in London and the provinces, doing much ensemble work. She also formed a very happy two-piano combination with Dorothea Vincent.

She was appointed to the R.C.M. teaching staff in 1956, but for a considerable time previously she had acted as deputy for many of the Piano professors there. Her work as a teacher was outstanding—fine as her playing was, especially in the classics, I think that she reached her full stature during these later years, as a teacher ; and there are many students whom she has inspired and helped.

This is a short tribute to a woman of great gifts, vitality and charm, whose generosity to young composers and kindness to many sufferers, whose spiritual qualities and devotion to all that is best in Life and in Art will be remembered.

Our sincere sympathy is extended to her husband, Mr. Breward-Neal, and to her daughter, Mrs. Overall.

LILIAN GASKELL.

ALBERT SAMMONS

AUGUST 24, 1957

A Memorial Service for Albert Sammons was held at St. Sepulchre's Church, Holborn Viaduct, on October 1, 1957.

The following Address was given by Dr. Herbert Howells.

The inescapable, unpredictable loss of friends and colleagues is a solemn chronological factor in the life of each one of us. The slow procession of their departure would be the more intolerable if we were denied the opportunity of thankful salutation.

On these commemorative occasions the focus of thought and affection is upon an individual: but our instinctive search for expression and comfort directs us to what is universal. We find what we seek—in immemorial prayers and lessons, and in the timeless commentary of music.

To-day we are here under compulsion of a single-minded devotion to a much-loved man who in ways both individual and universal served the art and practice of music at a level of high genius, and in a mood of supreme dedication.

In your generosity you will agree that it is not easy for one of your number to move from the floor of this Church to a place in its pulpit, there to become your solitary voice. In such case a man can but hope to say at least some of the things any one of you would so eagerly utter, given the chance. He may well fail to discover the least-common-denominator of tribute; but most assuredly he must try to reveal some part of the deep, solid, agreed basis of affection that has brought us here.

It is no mean task. It is fraught with danger. What is called the Address can so easily fall into facile patterned eulogy, threatening sincerity, straining truth. In such a pass one is tempted to take refuge in a dictum of Dr. Johnson—that a man paying tribute to the memory of a departed friend is not on oath.

But to-day, even to be on oath could be no discomfort. For we know it to have been one of the major achievements of beloved Albert Sammons that he saw to it—by every means of character, temperament and genius—that any tribute that might someday be made could begin, continue and end wholly within the bounds of truth. No man could have done more than he did to save us from the sometimes dubious compromise of "Hail and farewell."

The facts of Albert's life—if reviewed at the dreary levels of Somerset House and Inland Revenue and the Welfare State—are known to all, and are of no special significance. But those others concerned with his upbringing, his intimate environment, his early struggles and ultimate mastery of uneasy circumstance—they matter. It would be a major error to dismiss them as having no relevancy. Genius must have a background, and must often be computed by its relation to, or even its rebellion against, that background. The Sammons background was, in its early stages, both modest and simple. But it was not easy. Throughout life, modesty and simplicity remained. But it is well to admit there was another quality—"courage to rebel." As early as his thirteenth year it prompted him to leave home in search of a more congenial atmosphere, a more vital pursuit of musicianship; and a hazardous independence. Call it by any other name than "rebellion": but do not overlook it. For in the gentle sensitive artist there was a central strength: a sheer toughness. It was a godsend. It bred tenacity in one whose early progress as violinist received only sporadic supervision from outside. And in the fully-matured virtuoso it saved the moving eloquence of his tone from any hint of false sentiment.

Sentiment itself can be a thing of militant strength. We think of his sentiment as an extraordinary refinement: and of his whole self as a gentle man. The term "militant" may seem to bear no relationship either to the man or to the artist, but one recalls the nut-end of that biting bow of his as it laid down the laws of tone and phrasing with an authority that could amount to ferocity. In that gentle hand of his the bow could be as a sword—a brilliant, incisive agent, co-relative of a clear-cut, decisive strain in the man himself. It is too easy—especially at this moment of tender remembrance—to see him only as a man and artist of pervasive gentleness, a man at peace with himself, an executant so technically assured as to seem to have known no obstacles.

There is a parallel danger.

In the long years of his maturity it was perilously easy to underestimate not his genius itself, but its variety. We know—and we remember with deep pride and gratitude—that more often than any of the world's other master-violinists he played the Elgar Concerto in such a way as to make that work a vital part of our national musical pride. We dwell vividly upon the enchantment of his Delius performances. By his supremacy in such works we were roused and excited in the days of his living sounds. We recall them now in tranquility.

But in such recollection of his mastery at the Concerto level we are apt to dwell too lightly upon his astonishing quality at other levels: at that precious level, for instance,

of Chamber music. There is scarcely an English composer of his and my generation who did not profit by the experience of hearing works superbly performed by the London String Quartet when he was their leader. None of us, in the private agonies of writing Sonatas for Violin and Piano forty years ago could hope for salvation unless he and William Murdoch gave the works brilliant and luminous public hearing in the dark and solemn Halls of West I. In these days of gravely reduced privileges of that kind memory is more than ever wistful.

There were other fields, too, in his varied range. His leadership of some of our greater orchestras began almost at an age of prodigy. It was as natural for him to be in command at Covent Garden at the age of 24 as it had been for William Pitt to be Prime Minister at the same age—and not less exciting.

And I do not think he was ever a young man looking back in anger—not even at his leadership of the Earl's Court Exhibition Orchestra in his thirteenth year.

But he must have looked forward with prophetic eagerness to the years in which, having in high self-discipline put aside his triumphant public career as virtuoso, he would devote himself to teaching. From 1939 until failing health compelled retirement, there came to his experienced hand and mind a select body of younger violin students. To them he gave the inspired technical guidance that had been denied him in his own youth. Teaching was for him a major devotion, and for his students a high benefaction. And in the brilliance of many of them he is still a living force in our midst.

For the rest—and now that he has gone from us—how do we measure our inheritance? We can assess it in terms of his peers. In the 1920's Kreisler asked, "Why bring me to England to play the Elgar Concerto when you have Albert Sammons?" Or in the word of Heifetz, much later: "I am making this recording only because Albert has refused."

We could make assessment in terms of the miracle whereby a more-or-less stay-at-home Englishman of genius acquired a world-wide reputation.

Each of us, individually and subjectively, can work out the negative sum of our greater poverty now that he has gone from us.

For my part (if I may intrude a personal note) I would emphasize the flawless ease of his genius. The deadweight of mechanical difficulty seemed to lie far outside his experience. That unsmutched ease, coming to us in the Vaughan Williams "Lark Ascending," or the Coda of Delius's "Legend," or in the matchless Elgar Cadenza was not only supreme technical mastery. Would you think it odd if one claimed it as an example of the highest form of good manners? Did you ever hear of an audience enjoying anything less than complete security in his presence?

Finally: we know ourselves to be uncommonly united in affection for this rare man. We look back not only on an exalted violinist, but to Albert himself—to the immeasurable good nature, the pervasive friendliness, the vivacity of a rich humour, the unconquerable modesty, and that balancing, equally unconquerable toughness. And, as touching the final years, we salute the courage that endured the slow progressive denial of all contact with the instrument that had been for him the companion of genius and for us the means of sheer enchantment.

The following tribute is reprinted by permission of *The Musical Times*

My personal association with Albert Sammons began during the first war, when he had already achieved a considerable, even unique, reputation as the finest English exponent of his instrument. Naturally his playing was known to me, and I particularly remember superb performances given by him of the solo part in the concertos of Elgar and Delius. His qualities as a violinist were personal, and entirely different from those of any British or foreign performer of his time. He had a steadiness of sustained, singing tone, under perfect control, which I have never heard except in the playing of Ysaye. His bowing and left-hand technique reached such a degree of co-ordination and perfection that one was unconscious of them as such. When he played a work, whether chamber-music or in conjunction with the orchestra, one was conscious only of the music, to which he gave sensitive and completely satisfying expression. As a personality, like all great artists he was essentially modest, humble and ever open to learn.

I first came to know him soon after my 2nd Sonata for violin and piano was completed. It was decided that he and William Murdoch should give this work its first public performance, which took place in the Aeolian Hall in March, 1917, before an audience in which many leading musicians were present. At that time Sammons and Murdoch were serving in the Grenadier Guards, and were of course in their khaki uniforms; both of them young and boyish-looking, radiating youth and energy.

For me it was an electrifying occasion. Little of my music had been publicly heard, and I felt that my fate as a composer was to be decided at that particular moment in time, as proved to be the case. On that I need not enlarge. It was probably the first and only occasion when a British composer was lifted from relative obscurity in a single night by a work cast in a chamber-music medium.

Following the results of this recital, after which Sammons and Murdoch played my A minor Sonata many times, I became musically associated with the two, and later they gave the first performance of my Trio No. 2 in one movement, in conjunction, I think, with Warwick Evans.

At a somewhat later date Columbia, then a separate company, recorded the sonata with Sammons, the piano part played by myself, but this recording, of which I still possess a copy, was never issued. Naturally the preparation of this recording brought me into closer personal contact with Sammons, and for some years we met from time to time. He always impressed me as a true artist, selfless and of deep integrity, a man whose mind, personality and consummate art commanded one's unqualified respect and admiration. And it is in this light that he will ever be remembered by all who heard him and knew him; while his great qualities as an artist and teacher will, one feels sure, be passed on through a younger and rising generation.

He had a hard life, and the disabilities which attacked him in later years were a cause of great grief to those who had been privileged to know him and to profit spiritually by his wonderful art, and his pure, gentle but great personality. In these ways his name will always shine as one of the really great men in British music.

JOHN IRELAND.

Readers are referred to Vol. LII, No. 3, Pages 94-97, where Geoffrey Tankard, Alan Loveday and Hugh Bean wrote about Albert Sammons on his retirement.

ERNEST TOMLINSON

SEPTEMBER 2, 1957.

It is now ten years since Ernest Tomlinson reached retiring age from his viola professorship. He was a Royal Collegian from his student days, and was so modest and quiet that very few people in later years, knew much about him.

Like so many viola players, he began as a violinist, but Gompertz—his professor—suggested that he should take up the viola, which caused him to say "that was the beginning of the end," for from then onwards he had to play in everyone's ensemble class, which left him with time for very little else.

His father taught him until he came to London—he had begun the fiddle when he was five, and earned his living by playing in a theatre in Swansea, from eight until thirteen—then he came to London to study. He was viola in the College quartet of his day (there was almost always a College Quartet in those days), the other members being, I think, Haydn Wood, Thomas Morris and Arthur Tiller (I believe). Tomlinson played in about a dozen string quartets led by Gompertz, Grimson, Werneley, Kinsey, Ackroyd, Dyke, the British, Rosé, W. H. Reed, Atto Plinigen, Walenn, Ludwig, Woodhouse, D'Aranyi,

He was frequently principal viola in the Queen's Hall Orchestra and in fact was offered the part of principal viola both in the Queen's Hall Orchestra and at Covent Garden, but preferred to sit with the leader so that he could be free to accept engagements with his various quartets. He held the post of principal viola in the British Symphony orchestra, the Philharmonic Society, London Symphony Orchestra and Anthony Bernard Orchestra. For many years he was director of ensemble to the Oxford University Music Club Union, while earlier he had been a member of Queen Victoria's Private Band; but, when Edward VII came to the throne, it was wiped out! He used to tell an amusing tale about the violas in the Philharmonic Society, who, after rehearsing the Tschaikowsky *Pathétique* Symphony, stood up and said the viola part was quite impossible to play! Which was quite true as far as they were concerned. Tomlinson was a fine, keen musician never losing his enthusiasm. His advent as a professor of viola to College made a great difference to the standard of playing as well as to the members learning. In his day he was a most important person, and could truly be called a great link with the great past, who was certainly one of those responsible for raising the standard of viola playing from the appalling state it was in at the beginning of this century ("the distressed areas of the orchestra" according to Sir Thomas Beecham) towards what it has become to-day.

IVOR JAMES.

NEW ENTRIES — SEPTEMBER 1957

- A'Court, Marian M. (New Zealand)
 *Anderson, Nicola C. (Manchester)
 Barlow, Thomas J. (Richmond)
 *Bartlett, Peta M. (Whitchurch)
 Barton, Gillian (St. Ives)
 Baughan, Barbara F. (London)
 Bell, Malcolm D. (Headington Pircher)
 Bellinger, Robin C. (Dorchester)
 Blythe-Gibbs, John C. (Peterborough)
 Bohn, Frances M. (Reading)
 Bolgar, George P. (London)
 Booth, Brenda (Accrington)
 *Brain, Cornelia (Australia)
 Brooker, Carole P. (Burnham)
 Brown, Elizabeth A. (Tettenhall)
 Bryan, Elizabeth C. (Wantage)
 Burdon, Joan N. (London)
 *Careford, Ronald (London)
 Cash, Jessie L. (Loughton)
 Chan, Sau K. (Singapore)
 Cairns, Anthony S. (Ashhead)
 Carrington, Anne (Leeds)
 Chiarrelli, Gaspare (Canada)
 Chu, Christina S. (Hongkong)
 Cleverdon, Margaret F. (Wells)
 Coates, Elizabeth J. (Hounslow)
 Cole, Valerie D. (Orpington)
 Coleman, Daphne G. (Upper Portslade)
 Collier, Susan E. (Harpenden)
 Cook, Donald F. (Newfoundland)
 Cooke, Michael N. (London)
 Cox, Jennifer M. (Ironbridge)
 Davies, Judith C. (Gravesend)
 Davies, Clive I. (London)
 Edwards, Janne R. (Swansea)
 Elton, Judith R. (Edinburgh)
 Fairfax-Cholmeley, Katharine (Harpenden)
 Fairhead, John E. (Clacton-on-Sea)
 Ferriday, Jennifer E. (Wellington)
 Goddard, Wendy (West Wickham)
 Goode, Kenneth S. (Thorpe Bay)
 Grentell, Margaret J. (Crediton)
 Griffith, Diana M. (Wallasey)
 Hall, Maureen (Woking)
 Harwood, Brenda (Sheffield)
 Haynes, Penelope A. (Swansea)
 Haywood, Lorna M. (Birmingham)
 Henry, Edward B. (Jamaica)
 *Herbert, Nuala (Dublin)
 *Hicks, Stephanie A. (Nottingham)
 Hopkins, Brinley (London)
 Horner, Paul W. (Edgware)
 Jeays, Barbara (Leicester)
 Jones, Trevor (Australia)
 Jordan, Victor H. (Beckenham)
 Kennedy, Alexander (Glasgow)
 Knight, Valerie (Morden)
 Lakatos, Laszlo (Hungary)
 Lamey, Catherine (Carlisle)
 Liddell, Elizabeth (Renfrewshire)
 Ludlam, Amy P. (Carlisle)
 Lukacs, Zoltan (Hungary)
 McMenemy, Michael J. (Farnborough)
 March, Andrew J. (Reading)
 March, Kathleen (Keighley)
 Marshall, Helen U. (Teddington)
 Mason, Cynthia (Ilkley)
 Matthews, Paul Leeds)
 Michie, George R. (Edinburgh)
 *Miller, Teresa M. (Beaconsfield)
 *Mitchell, Celia M. (Heanor)
 Moffatt, Roger O. (Guildford)
 Mollison, Bruce B. (Dundee)
 Moore, June L. (London)
 Morgan, Allan R. (Newport)
 Morton, Anthony G. (Bromley)
 Nahmani, Yigael M. (Israel)
 Ng, Koh C. (Singapore)
 Ng, Kong, Chiau (Singapore)
 Nicolls, Christopher (Lunbridge Wells)
 Page, Malcolm A. (Framlingham)
 Pledge, Andrew F. (Heston)
 Potterill, Janet (Worcester Park)
 *Presland, David F. (Chelmsford)
 Proctor, Robert (London)
 Putnam, Jill (Orpington)
 Quashie-Idun, Dinah (Gold Coast)
 Robertson, George F. (Peter-Culter)
 Rogers, Dinah J. (Edgware)
 Roulston, Mary B. (Wakefield)
 *Roxburgh, Edwin (Liverpool)
 Rymer, Margaret A. (Andover)
 Scott, Adrian P. (Grays)
 Scott, Elizabeth M. (Croydon)
 *Seal, Richard G. (Banstead)
 Sharp, John W. (London)
 Stenner, Ralph R. (Henley)
 Sheryn, Wyndham (Barry)
 Smith, Valerie C. (Esher)
 *Stewart, Betty (New Zealand)
 Swift, Patricia E. (Reigate)
 Taitz, Merle (S. Rhodesia)
 *Tan Soo, N. (Malacca)
 Thomas, Averil (Swansea)
 Thornton, Denyse (Bolton)
 Turner, Fred (Highbridge)
 Waite, Anne (Ludlow)
 Westrup, Sonja (Oxford)
 White, Elizabeth J. (Hove)
 White, Ian D. (London)
 Wilkinson, Janet (Fleetwood)
 Williams, Averil M. (London)
 Williamson, Christina (Bath)
 Woodman, David J. (Bath)

RE-ENTRIES—SEPTEMBER 1957

- Applewhite, Frederick P. (Coleyby)
 *Bacon, John W. (Norwich)
 Ball, Martin (London)
 Barstow, John D. (Leeds)
 Brawn, Geoffrey C. (Kendal)
 Byrne, Peter (Grimshy)
 Carter, Anthony (Bagshot)
 Duffield, John (London)
 Gamble, Paul (Bexleyheath)
 Gatt, James (Aberdeen)
 Harvey, Malcolm (Thaxted)
 *Hawkins, William (York)
 Hill, Anthony (London)
 Hoffman, David (London)
 Jones, Eric (Swansea)
 Jones, Henry (Swansea)
 *Maunder, Peter (Bradford)
 Nunn, Charles (Chingford)
 Parfitt, Glyndwr (Markham)
 Pooley, Christopher (Bexleyheath)
 Tattersall, David (Conway)
 Thomas, Brian L. (Dagenham)
 *Tilbury, John R. (Harrow)
 *Westlake, David (Australia)
 Wright, Mervyn (Reigate)

* signifies a Scholar.

PRIZES AND AWARDS—SUMMER TERM, 1957

The Director has approved the following prizes and awards :—

TAGORE GOLD MEDALS :

Janet Kirkland, Donald Francke.

PIANOFORTE

Grade V

Chappell Medal and Peter Morrison Prize :
Ian Lake.

Hopkinson Gold Medal and Norris Prize :
Douglas Paling.

Hopkinson Silver Medal and Marmaduke Barton
Prize : Alan Rowlands.

Dannreuther Prize : Alan Rowlands.

Ellen Marie Curtis Prize : Kathryn Schramm.

Vivian Hamilton Prize : Not awarded.

Grade IV

Ellen Shaw Williams Prize : Odette Ray.

Pauer Prize : Audrey Cooper.

Borwick Prize : Salkumasothie Duraisamy.

Grade III

Herbert Sharpe Prize : Drora Pershing.

McEwen Prize : Chun Yee Yu.

Ellen Marie Curtis Prize : Lolita Bhagat.

SINGING

Clara Butt Awards : Maureen Fullam, Joy van

Niekerk, Sylvia Hunter, Janet Edmunds.

Joseph Maas Exhibition Award : Henry Brooks.

Grade V

Henry Leslie Prize : Donald Francke.

Albani Prize : Gwyneth Jenkins.

Henry Blower Prize : Not awarded.

Grade IV

Giula Grisi Prize : Elizabeth Robertson.

Mario Grisi Prize : Henry Brooks.

Chilver Wilson Prize : Anne Steele.

Henry Blower Prize : Sarah Duffus.

Grade III

Chilver Wilson Prize : Gwyneth Jones.

Dorothy Silk Prize : Wendy Baldwin.

London Musical Society's Prize : Rita Watchorn.

Dan Price Prize : Jacqueline Haddock.

Pownall Prize : Alfred Oldridge.

VIOLIN

Grade V

Howard Prize : Norma Jones.

W. H. Reed Prize : Gillian Radcliffe.

Grade IV

Stanley Blagrove Prize : Frances Mason.

Nachez Prize : Julie Brett.

Grade III

Dove Prize : Denis Benson.

Dove Prize : William Peri.

Beatrice Montgomerie Prize : Istvan Jaray.

VIOLA

Grade V

Lesley Alexander Prize : Alan Smyth.

Grade IV

Gibson Prize : Brenda Stillwell.

Grade III

Geoffrey Tankard Prize : Patrick Hooley.

VIOLONCELLO

Grade V

Geoffrey Tankard Prize : Not awarded.

Grade IV

Lesley Alexander Prize : Divided between Dori
Furth and Gillian Steel.

Grade III

Stern Prize : Raymond Lowry.

Scholefield Prize : Sylvia Knussen.

WIND INSTRUMENTS

Grade V

Council Prize : Douglas Heffer.

Arthur Somervell Prize : Mary Dumain.

Eve Kisch Prize : Geraldine Purser.

Grade IV

Manns Prize : George Bell.

Council Prize : Divided between Ian Harper and
Michael Gardener.

Grade III

James Prize : Anthony Camden.

Oliver Dawson Prize : Sarah Francis.

Council Prize : John Chapman.

COMPOSITION

Grade V

Farrar Prize : Derek Healey.

Grade IV

Sullivan Prize : Not awarded

Grade III

Edward Hecht Prize : Not awarded.

CONDUCTING

Stier Prize : Frank Shipway.

Ricordi Prize : Christopher Slater.

ORGAN

Grade V

Haigh Prize : Clement McWilliam.

Grade IV

Parratt Prize : Stephen Duro.

Grade III

Stuart Prize : John Belcher.

OPERA

Harry Reginald Lewis Prize : Maureen Fullam.

Ricordi Prize : Shirley Levy.

COBBETT CHAMBER MUSIC COMPETITION

Composers

First Prize : Not awarded.

Second Prize : Duncan Druce.

Performers

First Prize : Clive Thomas, Denis Benson, Ruth

Unna, Patrick Hooley, Dori Furth.

Second Prize : Not awarded.

William Yeates Hurlestone Prize : Trevor Dane,

Jean Knibbs.

Octavia Travelling Scholarship : Not awarded.

Lady Maud Warrender Award : Alan Wilmore.

Worshipful Company of Musicians Medal :

Alan Rowlands.

Moulton Mayer Fund Award : Bernard Roberts
(piano)

A.R.C.M. EXAMINATIONS, 1957

The following are the names of the successful R.C.M. candidates :—

JULY

SECTION I.

PIANOFORTE (Performing)—

Chiu, Yee-Ha
Gilmour, Adrienne
Maynier, Maryjo Phillips
Shamir, Gideon

SECTION II.

PIANOFORTE (Teaching)—

Allman, Patricia
Angier, Albert George
Bowick, Donald Lewis
Davidson, Naomi Margaret
Griffith-Edwards, Patricia
*Healey, Derek Edward

Lane, Norman James
Lenton, Anne Marie
Pershing, Drora Barkai
Ruggles, Gillian Ann
Tan, Jenny
Tan, Joo Tin
Vaughan, Betty Rosaline
*Woodcock, Ruth
Wood, Rhona Christina

SECTION III.

PIANOFORTE (Accompaniment)—

Young, Rosemary Jean
McKenzie

SECTION IV.

ORGAN (Performing)—

*Clothier, Carol Jeanette
Hole, Anthea Caroline
Macfarlane, Robert Geddes

SECTION V. STRING

INSTRUMENTS (Performing)—

Violin—
Stearns, Juliet Myfanwy
Thomas, Brian Lewis
Violoncello—
Fraser Munn, Isabel Elizabeth

SECTION VI. STRING

INSTRUMENTS (Teaching)—

Violin—
Green, Margaret Ann
Head, Philip James
Henry, Judith Alma
Hunt, Timothy James Correa
Nelson, Sheila Mary
Taylor, Margaret Jean

Viola—
Hooley, Patrick
Violoncello—

Benke, Philip
Cleave, Helen Isabel
Cross, Elizabeth Helen
Graham, Dorothy Frances
Haines, Judith Mary

SECTION VIII. WIND INSTRUMENTS (Performing)—

Flute—
†Cole, Elme Francis Wyatt
Trumpet—
Akpabot, Samuel

SECTION IX.

SINGING (Performing)—

Choo, Hwee Lim
Haynes, Grace
Rush, Shirley Edwina

SECTION X.

SINGING (Teaching)—

Crompton, Sheila Margaret

SEPTEMBER

SECTION I.

PIANOFORTE (Performing)—

Gestason, Kristinn Elvar

SECTION II.

PIANOFORTE (Teaching)—

Allen, Maureen
Bicker, Janeth
Fabian, Zillah Theresa
Gilmour, Adrienne
Hunt, Jillian Dawn
Purdy, Jill
Wood, Dorothy

SECTION VI. STRINGED INSTRUMENTS (Teaching)—

*Chiarelli, Gaspare

SECTION IX.

SINGING (Performing)—

Beach, Sheila

• Pass in Optional Written Work

† Pass in Optional Alternative Instrument

A CLERIHEW COMPETITION

The decision of the Editor is that the two entries submitted by Mr. Ian A. Copley were the best of those received.

They were as follows :—

*Mr. Frank Howes
Sometimes allows
His students a share
Of his labours in Printing House Square*

and :—

*Humphrey Searle
Was quite in a whirl
When he was kissed
By the great-grand-daughter of Liszt.*

Mr. Copley is a member of the Union and the Editor will be pleased to hear from him as to his tastes regarding the book prize promised.

CONCERTS

THE FIRST ORCHESTRA

THURSDAY, JUNE 6

GOD SAVE THE QUEEN

OVERTURE : Iphigenia in Aulis	...	...	...	...	...	...	...	...	Gluck
CONCERTO for Violin and Orchestra	...	...	...	...	...	...	...	...	Nielson
Anthony Saltmarsh, A.R.C.M.									
LIEDER EINES FAHRENDEN GESELLEN	...	...	...	...	...	...	...	...	Mahler
(a) Wenn mein Schatz Hochzeit macht	...	...	...	...	...	...	...	...
(b) Ging heut Morgen über's Feld	...	...	...	...	...	...	...	...
(c) Ich hab' ein glühend Messer	
(d) Die zwei blauen Augen von meinem Schatz	

L'APPRENTI SORCIER	Dukas
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Conductor : Richard Austin

Leader of the Orchestra : Patricia Marshall, A.R.C.M. (Scholar)

THURSDAY, JULY 18

GOD SAVE THE QUEEN

CONCERTO for Violin and Orchestra	...	...	...	...	...	...	...	...	Sibelius
Norma Jones, A.R.C.M. (Exhibitioner)									
THE LETTER Aria from "Werther"	...	...	...	...	...	...	...	...	Massenet
Grace Haynes (U.S.A.)									
SYMPHONY No. 1 in A flat major	...	...	...	...	...	...	...	...	Elgar

Conductor : Richard Austin

Leader of the Orchestra : Jillian Elliff (Scholar)

THE SECOND ORCHESTRA

TUESDAY, MAY 28

GOD SAVE THE QUEEN

INTRODUCTION to Act III, Lohengrin	...	...	...	...	...	...	...	...	Wagner
PIANO CONCERTO in E flat major (<i>The Emperor</i>)	...	...	...	...	...	...	...	...	Beethoven
Douglas Paling, A.R.C.M. (Scholar)									
SYMPHONY No. 5 in B flat major	...	...	...	...	...	...	...	...	Schubert
OVERTURE : Cockaigne	...	...	...	...	...	...	...	...	Elgar

Conductor : Harvey Phillips

Leader of the Orchestra : Cyril Bird

TUESDAY, JULY 9

GOD SAVE THE QUEEN

BRANDENBURG CONCERTO No. 2 in F major	...	...	...	...	...	...	...	...	Bach
Viola :	Clive Thomas, A.R.C.M.								
Fute :	Geraldine Purser, A.R.C.M.								
Oboe :	Douglas Hefler, A.R.C.M.								
Trumpet :	Frank Wilson, A.R.C.M.								
PIANO CONCERTO No. 4 in G Major	...	...	...	...	...	...	...	...	Beethoven
Ian Lake, A.R.C.M. (Scholar)									
SYMPHONY No. 4 in F minor	...	...	...	...	...	...	...	...	Tchakovsky

Conductor : Harvey Phillips

Leader of the Orchestra : Sally Warner, A.R.C.M.

RECITAL

NORMA JONES, A.R.C.M. (Exhibitioner), (*Violin*)

AND

JOY VAN NIEKIRK, A.R.C.M. (Associated Board Scholar—*South Africa*), (*Soprano*)

WEDNESDAY, MAY 1

*CHACONNE for Violin and Piano	...	...	...	...	...	...	...	...	Vitali
†SONGS : (a) An Chloe	...	...	...	...	...	...	...	...	Mozart
(b) Unglückliche Liebe	...	...	...	...	...	...	...	...
(c) Rideate la calma	...	...	...	...	...	...	...	...
(d) Dans un bois	...	...	...	...	...	...	...	...
(e) Oiseaux, si tous les ans	...	...	...	...	...	...	...	...
*SONATA for Violin and Piano	...	...	...	...	...	...	...	...	Debussy
†SONGS : (a) Nachtviolen	...	...	...	...	...	...	...	...	Schubert
(b) Die Vögel	...	...	...	...	...	...	...	...	Schubert
(c) In Waldeseinsamkeit	...	...	...	...	...	...	...	...	Brahms
(d) Das Mädchen spricht	...	...	...	...	...	...	...	...	Brahms
(e) Auch kleine Dinge	...	...	...	...	...	...	...	...	Wolf
(f) In dem Schatten meiner Locken	...	...	...	...	...	...	...	...	Wolf
*TZIGANE for Violin and Piano	...	...	...	...	...	...	...	...	Ravel
†SONGS : (a) Zum Schlafen	...	...	...	...	...	...	...	...	Reger
(b) Wer hat dies Liedlein erdacht	...	...	...	...	...	...	...	...	Mahler
(c) Morgen	...	...	...	...	...	...	...	...	Strauss
(d) Heimliche Aufforderung	...	...	...	...	...	...	...	...	Strauss

* Pianist : Janet Kirland, A.R.C.M.

† Pianist : Jean Knibbs, A.R.C.M. (Scholar)

CHAMBER AND CHORAL CONCERT

MONDAY, JULY 1

STRING QUARTET in C minor	...	...	...	...	...	...	Brahms
Violins :	Gillian Radcliffe, A.R.C.M. (Scholar)						
	Basil Smart						
Viola :	Alan Smyth, A.R.C.M.						
Cello :	Dori Furth, A.R.C.M. (Scholar)						
FIVE MOTETS for unaccompanied chorus :—							
(a) O Lord God of Hosts	...	...	...	...	...	...	Purcell
(b) Hear my prayer	...	...	...	...	...	...
(c) Justorum animæ	...	...	...	...	...	...	Stanford
(d) Beati quorum via	...	...	...	...	...	...
(e) Cælos ascendit	...	...	...	...	...	...
LIEBESLIEDER, Waltzes for Chorus and Piano Duet	...	...	...	...	...	...	Brahms
Pianos :	Alan Willmore, A.R.C.M. (Australia)						
	Eleanor Ritcey, A.R.C.M. (Canada)						
MOTET for Double Chorus : Be not afraid	...	...	...	...	...	...	Bac
Conductor : Dr. Harold Darke							

CHAMBER CONCERTS

WEDNESDAY, MAY 8

SONATA for Cello and Piano in A major	...	...	...	...	...	...	Beethoven
	Michael Hayward, A.R.C.M.						
	Ian Lake, A.R.C.M. (Scholar)						
PIANO TRIO in C major	...	...	...	...	...	...	Brahms
Piano :	Alan Rowlands, A.R.C.M. (Scholar)						
Violin :	Julian Cummings, A.R.C.M. (Scholar)						
Cello :	Sylvia Knussen (Scholar)						
SONATA for Violin and Piano	...	...	...	...	...	...	César Franck
	Julie Brett, A.R.C.M. (Scholar)						
	Ian Lake, A.R.C.M. (Scholar)						

WEDNESDAY, MAY 15

TOCCATA for Organ in F major	...	...	...	...	...	...	Bach
	Alan Willmore, A.R.C.M. (Scholar—Australia)						
SONATA for Cello and Piano in F major	...	...	...	...	...	...	Brahms
	Fleur Burry, A.R.C.M. (New Zealand)						
	Evelyn Dackers, A.R.C.M. (Scholar—New Zealand)						
SONATA for Piano duet in B flat major	...	...	...	...	...	...	Mozart
	Victoria Weps, A.R.C.M.						
	Ronald Lumsden, A.R.C.M. (Scholar)						
STRING QUARTET in F minor, Op. 95	...	...	...	...	...	...	Beethoven
Violins :	Julie Brett, A.R.C.M. (Scholar)						
	Sheila Nelson, A.R.C.M. (Associated Board Scholar)						
Viola :	Ruth Unna, A.R.C.M. (Scholar)						
Cello :	Fleur Burry, A.R.C.M. (New Zealand)						

WEDNESDAY, MAY 22

32 VARIATIONS for Piano in C minor	...	...	...	...	...	...	Beethoven
	Daryl Irvine, A.R.C.M. (Associated Board Scholar—Canada)						
SONATA for Violin and Piano	...	...	...	...	...	...	Ravel
	Gillian Radcliffe, A.R.C.M. (Scholar)						
	Penelope Spurrell, A.R.C.M. (Scholar)						
SONATA for Piano Duet	...	...	...	...	...	...	Hindemith
	Eleanor Ritcey, A.R.C.M. (Canada)						
	Alan Willmore, A.R.C.M. (Scholar—Australia)						
STRING QUARTET, <i>Voces Intima</i>	...	...	...	...	...	...	Sibelius
Violins :	Barry Wilde (Associated Board Scholar)						
	Jillian Eliff (Scholar)						
Viola :	Patrick Hooley						
Cello :	Hilary Sullivan (Exhibitioner)						

WEDNESDAY, MAY 29

TRIO for Flute, Bassoon and Piano	...	...	...	...	...	...	Beethoven
Flute :	Geraldine Purser, A.R.C.M.						
Bassoon :	Elizabeth Palmer, A.R.C.M. (Scholar)						
Piano :	Kathryn Schramm, A.R.C.M. (Exhibitioner—Australia)						
CANTATA No. 53, "Schlage doch, gewünschte Stunde"	...	...	...	...	...	...	Bach
Contralto :	Marilyn Duffus, A.R.C.M. (Exhibitioner—Canada)						
Violins :	Frances Mason (Scholar)						
	Sally Warner, A.R.C.M.						
Viola :	Patrick Hooley						
Cello :	Raymond Lowrey						
Campanella :	Donald Francke						
Continuo :	Eleanor Ritcey, A.R.C.M. (Canada)						
SONATA for Clarinet and Piano	...	...	...	...	...	...	Hindemith
	Rachel Herbert, A.R.C.M. (Exhibitioner)						
	George Bell, A.R.C.M. (Scholar)						
SONATA for Violin and Piano (<i>The Spring</i>)	...	...	...	...	...	...	Beethoven
	Julian Cummings, A.R.C.M. (Associated Board Scholar)						
	Ian Lake, A.R.C.M. (Scholar)						
SUITE for Piano, "Napoli"	...	...	...	...	...	...	Poulenc
	Sothie Duraisamy, A.R.C.M. (Exhibitioner—Malaya)						

EDWARD ELGAR—CENTENARY 1857-1934

WEDNESDAY, JUNE 5

STRING QUARTET :—

Violins : Frances Mason (Scholar)
 Jill Meredith
Viola : Brenda Stillwell, A.R.C.M. (Exhibitioner)
Cello : Gillian Steel (Scholar)

SONATA for Violin and Piano :—

Brigid Ranger (Scholar—*South Africa*)
 Daryl Irvine, A.R.C.M. (Associated Board Scholar—*Canada*)

PIANO QUINTET :—

Piano : Alan Rowlands, A.R.C.M. (Scholar)
Violins : Clive Thomas
 Barry Wilde (Associated Board Scholar)
Viola : Alan Smyth, A.R.C.M.
Cello : Fleur Burry, A.R.C.M. (*New Zealand*)

WEDNESDAY, JUNE 12

CHROMATIC FANTASIA AND FUGUE for Piano Bach

Donald Bowick, A.R.C.M. (*New Zealand*)RHAPSODIC QUINTET for Clarinet and Strings (*in one movement*) Herbert Howells

Clarinet : Rachel Herbert (Exhibitioner)
Violins : Julie Brett, A.R.C.M. (Scholar)
 Jillian Elliff (Scholar)

Viola : David Godsell
Cello : Michael Hayward, A.R.C.M.

VIOLIN SONATA No. 2 in A minor John Ireland

Barry Wilde (Associated Board Scholar)

Alan Rowlands, A.R.C.M. (Scholar)

SIX ENGLISH FOLK SONGS :— arr. Benjamin Britten

(a) The Ash Grove
 (b) Little Sir William
 (c) The Sally Gardens
 (d) Polly Oliver
 (e) The trees they grow so high
 (f) Oliver Cromwell

Margaret Ellis

Accompanist : Alan Willmore, A.R.C.M.

PIANO SONATA No. 3 (*in one movement*) ProkofievEleanor Ritcey, A.R.C.M. (*Canada*)

WEDNESDAY, JUNE 19

THREE FANTASIAS for Piano, Op. 116 Brahms

(a) Capriccio in G minor

(b) Intermezzo in E major

(c) Capriccio in D minor

Rosemary Young, A.R.C.M.

DIVERTIMENTO for Flute, Oboe and Clarinet Malcolm Arnold

Flute : Colin Jordan, A.R.C.M. (Associated Board Scholar)*Oboe* : Douglas Heffer, A.R.C.M.*Clarinet* : Colin Parr (Associated Board Scholar)

STRING QUARTET Ravel

Violins : Barry Wilde (Associated Board Scholar)

Duncan Druce (Scholar)

Viola : Patrick Hooley*Cello* : Diana Debes, A.R.C.M. (Scholar)

SYMPHONIC CHORALE, "Nun ruhen alle Wälder" for Organ, Soprano and Violin Karg-Elert

Organ : H. Diack Johnstone, A.R.C.M. (*Canada*)*Soprano* : Jeannette Hill, A.R.C.M. (Scholar)*Violin* : Anthony Saltmarsh, A.R.C.M.

PIANO SOLOS : (a) Reflets dans l'eau Debussy

(b) El Albaicin (*Iberia*) Albeniz

Peter Lutter, A.R.C.M. (Scholar)

WEDNESDAY, JULY 3

STRING QUARTET in D major Charles Wood

Violins : Patricia Marshall, A.R.C.M. (Scholar)

Margaret Singleton, A.R.C.M.

Viola : David Melliard*Cello* : Sylvia Knussen (Scholar)

SONGS : Ivor Gurney

(a) Spring

(b) Sleep

(c) Come sing and dance Herbert Howells

Jean Knibbs, A.R.C.M. (Scholar)

Accompanist : Margaret Gibbs, A.R.C.M.

SONATA No. 1 for Violin and Piano (*in one movement*) Dellus

Anthony Saltmarsh, A.R.C.M.

Alan Rowlands, A.R.C.M. (Scholar)

WIND QUINTET Nielsen

Flute : James Galway*Oboe* : Sarah Francis (Scholar)*Clarinet* : Colin Parr (Associated Board Scholar)*Horn* : Ian Harper (Scholar)*Bassoon* : Michael Chapman

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"The letter killeth, but the Spirit giveth life."

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